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## LITERATURE.

*Literary Remains of the late Emanuel Deutsch.* (London: Murray, 1874.)

To review the work of a life is difficult. It is most difficult when that life has been devoted to a great enterprise pursued under dire disadvantages, and has been cut short in the youth of its career. Such was the case of Emanuel Deutsch, the great Talmudic scholar, whose collected essays are now published. Happily for his fame, he lived long enough to sketch out what he desired to accomplish, and he did this with the firm hand of a master, leaving no main line undrawn in the vast outline, and in many parts filling in every detail. Thus, in reviewing his work, instead of feeling that there is anything that needs excuse, one fears to say what might appear too much.

Deutsch's great enterprise was the explanation of that prodigious encyclopædia of Jewish thought the Talmud, and this of necessity led him to a study of the history of the Hebrew race from the oldest period to the age of the Reformation. Hence his palaeographical researches, and hence his extraordinary knowledge of Church history. Everything he wrote had some connection with his main object: the greater part directly bore upon it. It is therefore that object, and the degree in which he attained it, that now concerns us.

He brought to his work a most happy combination of qualities. These his biographer has admirably drawn in the true and most delicate portrait in the short memoir prefixed to the essays. A Jew endowed with the highest characteristics of his race, intense yet mobile, deep in his affections yet large in his sympathies, he was a German in intellectual subtlety, a Frenchman in social humour, and an Englishman in his tastes. But he was far more than a man of fine nature and great accomplishments: he was a critical scholar and a philosophical thinker. The material upon which he brought his great power to bear was a trained knowledge of Jewish literature which put him in the front rank of Talmudic scholars. Other men have had his knowledge, but not one of them has been able to use it.

The famous article on the Talmud, in which Deutsch presented the outline of his work, took the whole learned world by surprise. Nothing like it had appeared before it, and though we heard on all sides that it would be followed by fifty more by other hands, it has not had a single successor. It was not merely that the writer was learned; he knew how to use his learning scientifically, and with the human feeling that comes of a character to which many forms of humanity have contributed. It is thus that the Talmud article is something wholly different

from its dry predecessors, in all respects a work of the first quality. Some readers, indeed, found it, so they said, obscure. For this there were two causes: it certainly presupposed a slight, very slight, knowledge of the Semitic East, and it did not attempt to adapt philosophy "to the meanest comprehension." Those who, being fairly educated men and women, took the pains to read it carefully, found themselves acquainted with the very grammar of Jewish thought.

The method in this article is strictly scientific; upon this the author always insisted: hence the great value of his results in their bearing on the history of religion. He did not feel himself bound to take any side. Very conservative and deeply attached to the Jewish race, he yet succeeded as far as any man could who was full of the enthusiasm that springs from a sense of work that he has to do, in looking at his subject from without. Having thus an external foothold, he moved the world of religious thought. Before his time it was held that Judaism and Christianity were antagonistic. He has affirmed their positive relation, and done more than any one for many a century to produce a real Eirenicon. His affirmation, which is too important to be lightly touched on, rests on his view of Jewish ethics, as to the facts of which no one can dispute his position. His corollary, again, that Christianity has the glory of spreading these ethics throughout the Gentile world cannot be disputed, though it may be reasonably asked whether Christianity did not also put them in a clearer form, and immensely strengthen them by embodying them in a personal example. Hillel and Shammai disappoint us: Hillel is merciful, therefore he is weak; Shammai is severe, therefore he is cruel. Thus we should argue, though we welcome the proof of the continuity of revelation as a splendid addition to the history of the religious education of the world. Had the work on the Talmud, long tantalising us in Mr. Murray's list, ever appeared, we should have been perhaps better able to judge of the magnitude of what its author had achieved; but the article showed that the subject was already mastered, and what remained to be done must have been essentially mere detail. Thus it may be truly said that he did not leave his work undone.

This essay, however, large as it is in its comprehensiveness, fills but a small part of the volume. With it are pieces which may be called introductory, on the Semitic Languages, the Targum, and the Samaritan Pentateuch, and what may be called a supplementary one on Islâm. The introductory group form the best direct evidence of the fine scholarship and clear critical power of the writer. We regret that a singularly beautiful exegetical essay—that on Lamentations—was not extracted from Kitto's Cyclopædia, in addition to that on Semitic Languages. The remarkable paper on Islâm seems to us the least satisfactory of Mr. Deutsch's works. He saw the Jewish race everywhere—it certainly is almost everywhere—but whether it is at the root of Islâm we doubt. His theory, supported by extraordinary ingenuity, does not, in our judgment, make sufficient allowance for the peculiarities of the Arab nature, or for

agreements that may be mere coincidences. Still it is a very curious view of the history of Islâm, and deserves careful examination.

The articles on the Oecumenical Council, under that and other names, are further away from the great subject than the other contents of the volume. Yet no man who had deeply studied the history of the Jewish race could have failed, as we have already hinted, to study the history of the mediæval Church. And with what effect these studies were pursued may be seen in those articles, which show not merely great knowledge and a singularly happy power of expression, but also that political consciousness without which no man can pretend to the character of a truly independent thinker.

All scholars will join in the regret expressed in the memoir, that Deutsch's fine genius was lost to us for want of a position in which he could have been free from care, and could have studied without hindrance. It is now too late, and those who knew him and who love him still, can only lament that England threw away the life of one who was loyal to his adopted country with the true Hebrew loyalty. All the while that he was slowly perishing, such a professorship as a college tutor would despise would—we call his biographer to witness—have saved him; yet somehow, in some strange dull way, it was not possible, and the moving universe of science is stopped in its revolutions for want of the one man who alone knew one great subject. If the state was afraid of the taxpayer, had the Universities—sweet stepmothers of learning—nothing for a man worth an army of commentators, a man too in whose contributions to theology absolute good faith and the scientific method had forced even the most unwilling applause of the Church? A true scholar's life, his was the hardest: to-day famous, to-morrow he dies almost alone in the distant land to which he had gone too late. But there is a great void, and when men pause in the pursuit of selfish ends, and wonder why they are so dreary, they recollect perhaps for a moment the joyous nature, rich with varied gifts, which has left their company; and when they ask for a reason, there comes no answer but this hopeless moral: Against stupidity even the gods fight in vain.

REGINALD STUART POOLE.

*Rome or Death.* By Alfred Austin. (William Blackwood and Sons.)

*The Disciples.* By Harriett Eleanor Hamilton King. (Henry S. King and Co.)

*Rome or Death* is the third canto of the *Human Tragedy*, which in its final form is to consist of four cantos (the first draft consisted of two). In a sense it may be regarded as a sequel to *Madonna's Child*, for we hear what became of "Madonna's Child" and her lover. The third principal character we shall probably find to be another old acquaintance when the completed poem is before us; he, like Godfrid, is permanently disposed of, but Miriam, who appears in the present part for the first time, and Olympia, "Madonna's Child," are left alive for the fourth part, which is to deal with the War of the

Commune, as the third part deals with the War of Mentana.

One of Scott's critics assured him that it was a mistake to introduce the Battle of Bannockburn as an episode in the loves of the Lord of the Isles, though love might very properly be introduced as an episode into an epic on the Bruce. Mr. Austin has been guided rather by the critic's precept than by Scott's practice, and, as he treats the matter, Garibaldi is less of a personal hero for the campaign of Mentana than Bruce for the campaign of Bannockburn. Perhaps the general effect of the book may be best described by saying that it is all background, and for the most part very admirable background: it is done almost as well as the gathering of the countrymen in the seventh book of the *Æneid*, when Ascanius has killed the pet deer. Only we should hardly like the *Æneid* so well if it were an aggregate of amplifications of similar passages, and there are no lines in the *Æneid* so bald, for example, as these:

"When none were there,  
Of she disported 'mong the timorous tribe,  
Her glorious breasts ploughing the brine aside."

But perhaps this is due to the fact that English *ottava rima* is an inferior metre to Latin hexameter. The merits of Mr. Austin's manner are hardly of a kind to which quotation can do justice. Copiousness, energy, directness, manliness, insight enough for picturesqueness, rapidity enough to pass for grace, tell upon an open-minded reader; but perhaps they take several pages to produce their full effect. It may be doubted whether Mr. Austin's verse has the charm of the best contemporary work, but it might not be hard to maintain, if anyone found such a thesis interesting, that the manner of Byron and the Italians of whom Mr. Austin aspires to be a continuator is upon the whole a finer, more solid, more masculine manner than that which prevails now under the influence of Keats and Tennyson. Perhaps it is a proof of the proverb *il faut être de son siècle*, that though Mr. Austin's general manner is much more direct than, shall we say, Mr. Browning's, yet he always seems to be driven to periphrases, which read like translations from the *Gradus*, whenever he has to write of guns and cannon. The interspersed lyrics are not very fortunate: they look rather as if the fervour with which they were composed had taken the place (for the composer) of the inspiration which would have roused an unsympathetic reader. The first, for instance, looks as if the writer had had the "Isles of Greece" in his mind, and the reader is liable to have "By cool Siloam's shady rill" in his.

Perhaps it would be easier for readers to find the author's fervour contagious if the events of the last twelve or fifteen years in Italy were distant enough to be taken *au grand sérieux*: at present one has to protect oneself against the *incredulous odi* frame of mind when Mr. Austin describes the muster to Mentana as a national uprising, by reflecting that Italy is the native country of the opera, and that Garibaldi's *troupe* would probably have been larger if Victor Emmanuel had not been induced at last to deceive Garibaldi rather than Napoleon III., and so make

some show of performing a solemn and recent engagement. Still it is a relief to turn to the inner circle of Mazzinian devotees who failed, from the frothy royalist and parliamentary movement which for the present has succeeded.

The author of *The Disciples* and *Aspromonte* was set apart to be the laureate of this new church by its founder. Her literary qualifications for the office scarcely go beyond a cultivated fluency of expression which is sometimes a little over-subtle and often degenerates into baldness; but she has a higher qualification in her unwavering faith and sustained intensity of feeling that would make us forget, if anything could, how improbable it is that the church will long survive the founder. The doctrine bore far more traces than an outsider would expect of the catholic soil out of which it grew, especially in the tendency to glorify suffering, and yet more in the passionate unreasoning transport of conviction with which it was embraced; and it has already accomplished enough for good or evil to show how suicidal is the arrogance of the fashionable dogmatism which attacks consecrated traditions upon the mad supposition that the mass of mankind can ever be got to act seriously upon the sum or balance of the evidence actually accessible on important subjects.

The book consists of five parts: there was to have been a sixth, which is left unfinished, owing to the writer's ill-health. The first is an overture, which is very pathetic, as the following extract will show:—

"And now I speak not with the bird's free voice,

But as the swan (who has passed through the spring  
And found it snows still in the white North-land,  
And over perilous wilds of Northern seas,  
White wings above the white and wintry waves,  
Has won, through night and battle of the blasts  
Breathless, alone, without one note or cry)  
Sinks into summer by a land at last;  
And knows his wings are broken, and the floods  
Will bear him with them whither God shall will;—  
And knows he has one hour between the tides;—  
And sees the salt and silent marshes spread  
Before him outward to the shiny sea,  
Whereon was never any music heard."

The close is touching also, but reads too much like a half confidence, to which those who know the writer would have the key.

The first of the disciples is Jacopo Ruffini, who killed himself in prison because he believed that he was being dosed with atropin to weaken his will to resist the pressure put upon him to give up Mazzini's name. The second is Ugo Bassi, a Barnabite, who had a success as a minor Savonarola, then drifted into a mystical Socinianism and other heterodoxy, and during the siege of Rome attached himself to Garibaldi as his chaplain, and followed him on the Quixotic expedition after the surrender of the city, which some will find admirable, some childish, some criminal, all pitiful, in which 5,000 men were gradually reduced by desertion and capitulation to 300. Ugo Bassi followed to the last, and was shot, after being flogged, for boasting of his knowledge of Garibaldi's hiding-place, and his resolution to conceal it. This story takes up most of the volume, and is made longer by many admirable Browningesque descriptions of Italian scenery, assigned with little regard to dramatic fitness some-

times to Ugo Bassi, sometimes to the imaginary narrator, a lay brother who followed him in his apostasy as Sancho Panza followed Don Quixote, only more uncritically.

The other two disciples are Agésilao Milano, who tried to stab King Bomba, and informed the authorities that he was one of a band of a hundred all sworn to the same attempt (which none of them made), and Baron Giovanni Nicotera, who made a hopeless raid on Salerno, and was condemned, with eighty companions, to the *ergastolo*, as he refused to make even the mildest submission. This reminds us that the motto "No terms with tyrants" has latterly done quite as much to exasperate political strife as the motto "No faith with heretics" ever did to exasperate religious strife. A higher impression of the imaginative power of the writer is given by the objective truthfulness of the glimpses she gives us of her master, helping us to understand how he could be regarded by some as a heartless charlatan, by others as an inspired saint. Altogether *The Disciples* is a volume of great though esoteric interest.

G. A. SIMCOX.

*The Life of Charles Dickens.* By John Forster. Vol. III. (Chapman & Hall, 1874.)

MR. FORSTER'S *Life of Dickens*, now completed in the third volume, is a thoroughly successful picture of the life of the great humourist, and an invaluable aid to the attempt to estimate his genius. It was objected to Mr. Forster's earlier volumes, that he himself occupied too prominent a place in the narrative, and that he did not represent his friend in the most amiable and pleasing light. But it is not easy to see how the biographer could have obtruded himself less. An attachment so close, so long, and so unbroken, is perhaps unparalleled in the annals of literary friendships. There was no moment in the life of Dickens in which he did not appeal to Mr. Forster as to another self. Whether it was a question of putting off a dinner-party, or of going to America, of changing the name of a character, or of changing his domestic relations, or of giving public readings—these two last steps Mr. Dickens spoke of as the Plunge and the Dash—his constant cry to Mr. Forster was "advise, advise!" It was not possible to tell the story of the one life without admitting something of the other. Then as to the keenness, the hardness, the masterful side of Mr. Dickens' character, his restlessness, his uneasy endurance of society, his too lofty estimate of the importance of himself and his affairs, all these are easily accounted for by the story of a life which made such blemishes almost fatal. Thus Mr. Forster's book is an *apologia* for the life, and for the genius, with its defects. For the genius of Dickens, immense as it was, cannot be absolved from criticism, as Mr. Forster almost seems to wish. It is true that since Shakespeare there has lived no writer with such a power of comic invention, or gifted with such swift and sure observation; no one who has given us all so many new friends—and so many new butts—no one whose words have become so much a part of the language, and whose works have been so universally "a truce with sorrows, and forgetfulness of evils." And it was not the springs of



laughter only that he touched. It has been fashionable to sneer at the pathos of Dickens; and here there is no doubt that his skill was not so sure as in comedy—that he was somewhat too tragic. His friend Mrs. Marcet did not need to be what he calls “devilish cute” to guess that Paul Dombey would die, and he was always too easily tempted to a massacre of the innocents of his tales. But tragedy that, at its best moments, stirred Jeffrey and the generous Thackeray as deeply as it did the miners of Nevada, has the element of universality, and is as immortal as his comedy. “Who can listen,” as Thackeray said, “to objections to such books as these? They seem to me a national benefit, and to every man or woman who reads them, a personal kindness.”

Yet objections there were—“critical cant,” Mr. Forster would say—but not wanting in truth. Mr. Forster is very angry with these criticisms, and seems to attribute Mr. Lewes’ rather lumbering review to personal feeling. If he happens to remember the advice which the author of *Ranthorpe* dealt so freely to the author of *Jane Eyre*, he will find that Mr. Lewes could be very candid, without being at all unfriendly. Yet it cannot be denied that some of the detractors of Mr. Dickens were moved by his extraordinary popularity. There are critics to whom popularity and vulgarity seem synonymous. But there were other and more valid reasons why educated opinion should often be at variance with popular opinion about the works of Mr. Dickens. Thackeray says that no class of people speak so little of books, or read them so little, as those who write them. Mr. Dickens was an extreme instance of this saying. “He was not a bookish man,” observes Mr. Forster. Of all great writers, he was the least interested in books, and in the human world which lives in literature. His discovery that Mr. Tennyson was “a great creature,” even recalls Mr. Robert Buchanan’s high opinion of “that tremendous creature, Dante.” Now, “the fellows who have failed in literature and art,” are generally “bookish men.” And they felt a want in Dickens; he was not of their world; his marvellous powers of observation had never been exercised apparently on the sort of people they knew best. More than that, the whole atmosphere of literature and of tradition, the air that admits such fair perspectives and suffers all objects to blend so softly, that smoothes hard edges, and makes the mind inapt to form crude opinions, all this climate of letters did not qualify his vision, or give tone to his genius. He saw things clearly indeed, but just as they were given; he did not recognise them as parts of a whole, as moments in the passing of a world. His very impatience of society was an instance of this. People sneered at Goethe and at Scott for their subservience to society and its rulers, but theirs was a more tenable position than that of Mr. Dickens. “He would take as much pains to keep out of the houses of the great as others take to get into them.” “The inequalities of rank, which he secretly resented, took more galling as well as glaring prominence from the contrast of the necessities he had gone through, with the fame which had come to him.” These words contain

the explanation of almost all that is least happy in Mr. Dickens’ novels, such as his absurd caricature of the Dedlocks, and indeed of society generally, and of the bitterness that was the worse side of his real enthusiasm for the cause of the poor. That enthusiasm and indignation showed itself in his life and works, as well as in his writings. No one was more nobly intolerant of the “cant about the cant of philanthropy.” He spoke bravely and truly, but he spoke, as Mr. Ruskin admits, “from a circle of stage fire.” Thus, on every side, Mr. Dickens’ genius was most limited, just where people who are nothing if not critical, suffer least from limitations. They know their world, and take it as they find it. In some ways Mr. Dickens did not know it, and he was determined not to take it as he found it. And so, with little blame to him, his genius was less delightful than it might have been.

Of course there were other objections. Invention was not invariably to him “the easiest thing in the world,” and then he took refuge in a fantastic imitation of himself. One of the gifts of his intense vitality was his power of investing inanimate things with life and character. But it was very easy, to work this vein too far. Everyone grew tired of his singing kettles, and frowning door-knockers, and benevolent clocks. This, with his other habit of insisting on some trick of speech or manner, till Carker’s teeth grew as terrible as those of the Lady Ligeia in Poe’s tale, and till the East Wind of Mr. Jarndyce was even more detestable than Mr. Kingsley’s “Wind of God,” was taken up and repeated by a school of imitators. And unfortunately it was only too easy to imitate the Inimitable, as he liked to call himself. There were many Gigadibses in the field, who, if they did not “write steadily for *Blackwood’s Magazine*,” at least produced sketches “we almost took for the true Dickens.” Besides, critics who have had their day and their philosophies are but little allured by what Mr. Dickens called “*Christmas Carol* philosophy”—“a vein of glowing, hearty, generous, mirthful, beaming reference in everything to Home and Fireside.” In this system of Ethics, virtue was as closely associated with punch, as oysters, in Mr. Weller’s doctrine, with poverty. Still the stern fact had to be faced, that Mr. Forster was no punch-drinker, and Mr. Dickens could not think of him as using the “green glass,” which it seems the truly good and wise quaff out of. But, after all, which of our philosophies is quite complete? They have their day, and cease to be, and even *Carol* philosophy has its inadequate moments.

This cheerfulness gave pain to many cultivated minds. And so out of reaction, envy if you please, against this wonderful popularity of Dickens, out of annoyance at his tricks and affectations, at his worshippers and his imitators, there arose objections enough to furnish weapons to a school of hostile critics. The first volume of the *Life of Dickens* seemed to increase this hostility. There were people who failed to see that the keenness, the vanity, the defects in culture of Mr. Dickens, were only the scanty results for evil of so bitter a youth,

so hard a training, acting on the most delicately sensitive organisation and character.

We speak of the limitations of Mr. Dickens, of his want of connection with the literary and social forces of the world. We contrast this with the culture of Goethe, the wonderful goodness and humanity of Scott, the urbane art of Thackeray. And then Mr. Forster’s first two volumes explain these limitations, and leave the stranger marvel that Dickens still could deserve these words of Mr. Carlyle, “a most cordial, sincere, clear-sighted, quietly-decisive, just, and loving man.” These volumes are fading from memory now. We scarcely remember, we scarcely keep vividly enough before us, the bitter painfulness of his childhood. He was born “between the middle-class and the low.” His father, who was certainly no *épiciér*, treated him with a judicious neglect like that which the elder Mr. Weller bestowed on the education of Samuel. He was a wonderful child, the original of all the elfish children of his stories. How his childhood was blighted, all its squalor and misery, the world has read of in *David Copperfield*. From the meanest duties he went to the slenderest commercial and classical education, thence to a lawyer’s desk, to the reporter’s gallery, to literature. Contrast this childhood and youth with Scott’s nurture in a land of old romance, in the twilight and decay of a world of stories. Contrast it with Goethe’s boyhood, amidst the grave homeliness of Frankfurt, within sound of the first murmurs of the revolution. Compare it, again, with the youth of Turner; it was scarcely less squalid—the genius that was repressed was as keen, the sudden popularity was far greater and more intoxicating, and then we can only wonder that the life of the great humourist was so generous, so hearty, and unspoiled. In his triumphant progress through England and America he must have felt that he was indeed what the Roman Emperor was called, “the darling of the human race.” To say that throughout life “he was rather admired than loved by those with whom he had business dealings,” that he was sometimes absurdly pompous and self-conscious, is only to say that he was human.

Mr. Forster’s earlier volumes explained much of the defects in Mr. Dickens’ genius by the misfortunes of his youth. The misfortune of his later age, the constant excitement which that intense life of eternal watchfulness of men and things produced, goes far to account for his later strained and “tormented” style. Beside this restless excitability, there were domestic troubles of which he let the world hear too much, and of which Mr. Forster tells no more. The interest of the volume is a melancholy one. There are the usual letters, some written from abroad, with even more than his usual humour and fluency; there is a comic fragment from the unfinished *Edwin Drood*, introducing an auctioneer, a pompous fool of the Pumblechook variety, and there is an allusion to the misunderstanding with Leigh Hunt. Mr. Dickens had attributed his friend’s manner and ways to the effeminate parasite Harold Skimpole, and Hunt was naturally annoyed. It certainly was not a

pleasant liberty to take, and Dickens had of course to fear no such reprisals as Thackeray might very well have looked for from the fire-eating original of the O'Mulligan. There are also references to Dickens' notion that he possessed magnetic powers, which he once used to send Mr. John Leech to sleep, and that strange coincidences happened to him. Goethe had the same belief about himself, and a story is told of a dream of Shelley's which is a complete parallel to a dream of Dickens' reported here. It is odd that, since Mr. Dickens' death, he has been reported as appearing to mediums a good deal; an instance will be found in the collection of the Dialectical Society. His American experiences only add to the melancholy interest of the book—the spectacle of a man of the greatest genius so bereft of any “city of the mind” that he is driven to seek excitement and even repose in constant change of work, change of scene, and of applauding crowds. He was always haunted with a vague sense of something lost, something missed; he could never “retire within himself and be quiet at the last;” he gave his whole energy to the task of public readings from his works. The success flattered his early love of the stage; he enjoyed a new kind of power, that of sending women into fainting fits with the murder scene in *Oliver Twist*. He had the opportunity also of making a considerable fortune in an unprecedentedly short time. No man, as Mr. Forster says, cared less for money; and it cannot be doubted that his real motive for these exertions was the search for repose in counter-excitement, and something of the feeling that there was a match between the strength of his will and the strength of his constitution. The latter gave him many warnings before it broke down, but most happily when it *did* give way, it was decisively. There were no terrible years of helplessness, like those that Lockhart had to witness in the case of Scott. Dickens passed away almost as suddenly and quietly as Thackeray fell asleep. As one finishes the record of his life, it is impossible not to be thankful that the life of his great and generous rival has been spared by the biographer. It is good to know what we do of Dickens. The keen student of human nature wished that his own story should be told in full. But we trust that his works, his confidants in all moments, wherein he confessed so frankly his own weaknesses and defects, may be allowed to be the only biography of the humane and noble Thackeray.

A. LANG.

*The Life and Death of John of Barneveld, Advocate of Holland; with a View of the Primary Causes and Movements of the Thirty Years' War.* By John Lothrop Motley, D.C.L., LL.D. (London: Murray, 1874.)

(Second Notice.)

In the part of his work which relates to the religious struggle which ended with the execution of Barneveld, we have Mr. Motley at his best. A Philip of Spain, an Alva, a Maximilian of Bavaria, are so intensely repugnant to him that he evidently takes no pains to penetrate beneath the surface, or to picture forth for himself, or for his readers,

the aspect which the events of the world bore in their eyes. But the two great leaders of the Dutch Republic—Barneveld the statesman, and Maurice the soldier—have been alike the objects of his sympathetic pen. The strife which kept them apart rises into tragic pathos in his hands, because he loves and honours both, and because he believes that the quarrel was equally unnecessary and harmful. As we read on, we almost feel as if we were witnesses of some tale of Thebes or Argos in which the good will of individuals is borne down by overwhelming external power, though, as in all true history, the modern idea of causation has to be substituted for the Greek idea of fate.

Rarely, in all his writings, has Mr. Motley's personality come out so distinctly. We feel him eager, if it were possible, to break through the distance of time, and to stretch out his hand to stay the progress of the mischief. And we may be sure that if he could have been at the Hague in 1618—that sad year of Maurice's *coup d'état*—he would not have contented himself with murmuring “Peace! peace!” after the fashion of a grave, philosophic Falkland, but would have stepped between the combatants to speak to him who was the first to draw the sword, as the Homeric Pallas spoke to the Maurice of the Grecian camp, when she told him that she had come—

παύσασα τὸν μόνος αἶ κε πίθηται,  
οὐρανόθεν· τὸ δὲ μ' ἦκε θεῖα λευκώλενος Ἥρη,  
ἀμφοῖν ὁμῶς θυμῷ φιλοῦσα τε, κηδομένη τε.  
ἀλλ' ἄγε, λήγ' ἐρίδος, μηδὲ ξίφος ἴλεο χειρὶ.

A question going deeply into the never-ending dispute about the limitations upon the relative functions of Church and State cannot fail to be more interesting at the present day than a question concerning the succession to territories in Germany, important as that succession was in the seventeenth century. And the quarrel between Barneveld and Maurice has, besides, a special interest for students of English history. In England, the reaction against Calvinistic dogmatism was so closely connected with the ceremonialism of the Laudian school of divines that to this day it has hardly received from historians the attention which is due to it. In the Netherlands the reaction was purely dogmatic, and we are, therefore, able to trace the progress of the conflict uninfluenced by any special dislike of this or that form of ceremonial observance.

If we have a fault to find with Mr. Motley, it is that his impartiality makes him too devoid of sympathy—not for the persons implicated, for with them he is sympathetic enough; but for the parties in the strife. Like the Roman sitting on his tribunal amidst the seething mob torn by religious animosity, the very meaning of which he is utterly unable to comprehend, he cares for none of these things. It evidently seems to him to be so utterly absurd that men should come to blows about so abstruse a subject as Predestination, that he scarcely thinks it worth while to consider what Calvinism meant to the men of the sixteenth and seventeenth centuries, except so far as he sees that it gave them vigour in their conflict with the Catholic powers. Yet it is hardly too much to say that Calvinism

saved Europe from moral anarchy as well as from Papal tyranny.

With all Luther's nobleness and greatness of soul, Lutheranism showed signs of weakness almost from the commencement. Luther's great achievement was not so much to introduce a new doctrine as to reverse the poles of religious thought. Justification by faith meant that the individual and not the Church came first: and the consequences were not slow to follow. When the old framework of religious life and doctrine had been broken down, each man was apt to claim the right of choosing for himself his own way of life. Each man went to the Scriptures for himself. There the leaders of the Peasants' insurrection found the reversal of the social constitution of the world around them. There the Anabaptists found polygamy and a community of goods. Luther, tolerant of diversity of opinion as far as tolerance was possible, struggled against these things, and relied, when the sense of Scripture was doubtful, upon the authority of the magistrates. But magistrates are but a sandy foundation on which to build. In a few years the Landgrave of Hesse, himself a magistrate if ever there was one, married two wives at once, because David was not content with one. Then came Maurice of Saxony making a gain of godliness, and turning the holy cause of Protestantism into a means for ministering to his own ambition.

From all this the men to whom religion was more than a creed were delivered by Calvin. Predestination was as truly Protestant as justification by faith. It placed the individual first, the Church second. Upon this foundation was built a whole system of dogmatic theology, and no less dogmatic discipline. The spring of individual energy was left untouched for the Calvinist. If he was predestinated to life, he was predestinated by the Divine decree. No priesthood, no ceremonial observance, no intervention of the whole human race, could make him better or worse than he was. Yet every step in his life was bound down as strictly as the most rigid disciplinarian could desire. Speaking in the name of the Divine law, the great Calvin had settled for him how he was to think and how he was to act. There was to be no searching the Scriptures for him, to see whether he might not take half a hundred wives, or claim a community of goods with the wealthy ship-owners of Amsterdam. There was once more a definite habitation of moral law and order which he could healthily occupy, because he believed it to be the building, not of Calvin, but of One higher than Calvin.

The time was come, in the days when Barneveld was old, when all this must be changed. The battle had been sufficiently won, morally and physically, for the Lutheran spirit to return with its wider tolerance and its greater reverence for political as distinguished from ecclesiastical authority. The leaders of Continental Protestantism in the sixteenth century, Coligny and William of Orange, were Calvinists. Its leaders in the seventeenth century, Barneveld and Gustavus, were not Calvinists. Yet the change, good as it was, would not come without evil in its train. There would be a violent



shaking of ancient faith, much distraction of weaker minds, much moral decadence in those whose reliance was rather upon rules of life generally acknowledged than upon the essence of those rules.

We once met with a story told by the Swiss deputies to the Synod of Dort, which will illustrate our meaning. A peasant was struggling with an unruly horse. "Go on," he said, "you are an Arminian; you want to have a will of your own." Ridiculous as this looks, it was not without a meaning. The Catholic framework of life was gone. If the Calvinist framework of life was to go too, would not everyone wish to have a will of his own? The sense of being confined by an orderly system, that feeling which the modern scientific man draws from his contemplation of the order of the universe, would be gone, and there would be nothing left but the rule that each man was to go his way, according to his lights, and that, in the last resort, the magistrates were to decide for him what he was to do.

It seems to us, therefore, that to do full justice alike to Barneveld and to Maurice, it is necessary to bear in mind, far more than Mr. Motley is disposed to do, the infinite ramifications with which the driest religious creed penetrates the very core of moral life. To Mr. Motley a dispute about Predestination and Freewill is something like a dispute about the possibility of squaring the circle, which he would willingly leave, as Milton did, to those fallen angels who had more time on their hands than they knew what to do with. But, after all, this fault, if it is a fault at all, is merely one of omission, which each reader can correct for himself, according to his knowledge or feeling. In the account which he gives of the facts of the struggle, Mr. Motley is impartiality itself.

The facts are briefly these. In two of the seven provinces, Holland and Utrecht, Arminianism got the upper hand, at least with the self-elected boards of magistrates which sent deputies to the Provincial Estates. Even here, however, the Calvinist creed had a strong popular following, and in some cities, and especially in the great commercial centre, Amsterdam, it had the magistrates on its side. On the whole, the upper mercantile classes were Arminian—the mass of the people was Calvinist.

Under these circumstances the policy pursued by Barneveld seems to have been a wise one, if only it had been practicable. In the name of the States of Holland he proclaimed—the States of Utrecht following his lead—that the question at issue was not sufficient to break through the bonds of Church union, and that there was no reason why Calvinists and Arminians should not occupy the same pulpits and join in the same worship.

Undoubtedly such a policy as this was a great advance upon the strict dogmatic orthodoxy of the Calvinists, who resented every attack upon their doctrine of Predestination as an attack upon religion itself. But, whether we like it or not, this feeling of the Calvinists existed, and whilst our judgment of Barneveld as a thinker may be altogether in his favour, our judgment of him as a statesman will depend very much on the way in which he met this indubitable fact.

The point on Barneveld's side is that he

represented the returning feeling in favour of the supremacy of the State over clerical supremacy. He stood up for freedom of thought and teaching over narrow orthodoxy. But the moment he had to do with a clergy and people who did not want freedom of thought, and who did want clerical supremacy, he came into collision with another point of the creed of the future—the right of religious liberty for the unwise and foolish, as well as for the wise and prudent.

Let Mr. Motley be heard (i. 341) as to the form which Barneveld's moderation took when his party was in power:—

"Where the Remonstrants," i.e. the Arminians, "were in the ascendant, they excited the hatred and disgust of the orthodox by their overbearing determination to carry their Five Points. A broker in Rotterdam of the Contra-Remonstrant," i.e. the Calvinist, "persuasion, being about to take a wife, swore he had rather be married by a pig than a parson. For this sparkling epigram he was punished by the Remonstrant magistracy with loss of his citizenship for a year, and the right to practise his trade for life. A casuistical tinker, expressing himself violently in the same city against the Five Points, and disrespectfully towards the magistrates for tolerating them, was banished from the town. A printer in the neighbourhood, disgusted with these and similar efforts of tyranny on the part of the dominant party, thrust a couple of lines of doggerel into the lottery:

'In name of Prince of Orange, I ask once and again,  
What difference between the Inquisition of Rotterdam and Spain?'

For this poetical effort the printer was sentenced to forfeit the prize that he had drawn in the lottery, and to be kept in prison on bread and water for a fortnight."

"The demon of intolerance," as Mr. Motley observes, "had taken possession of both parties in the Reformed Church." In 1616 the final step was taken which made it necessary to settle the question one way or other. "Henry Rosaeus, an eloquent divine" (i. 343), was a preacher at the Hague. He might have preached Calvinism as long as he pleased without suffering any harm from Barneveld. But he "refused all communion" with his Arminian colleague, "and was, in consequence, suspended."

"Excluded from the Great Church, where he had formerly ministered, he preached every Sunday at Ryswyk, two or three miles distant. Seven hundred Contra-Remonstrants of the Hague followed their beloved pastor, and, as the roads to Ryswyk were muddy and sloppy in winter, acquired the unsavoury nickname of the 'Mud Beggars.' The vulgarity of heart which suggested the appellation does not inspire to-day great sympathy with the Remonstrant party, even if one were inclined to admit, what is not the fact, that they represented the cause of religious equality. For even the illustrious Grotius was at that very moment repudiating the notion that there could be two religions in one State. 'Difference in public worship,' he said, 'was in kingdoms pernicious, but in free commonwealths in the highest degree destructive.'

The issue was thus plainly put. If there is to be but one Church, is it to be the liberal Church of Barneveld and Grotius, or the dogmatic Church of Rosaeus and Maurice? Our heart, like Mr. Motley's, is with Barneveld; our judgment is, if not with Maurice, with his excellent cousin William Lewis, who consented to the revolution which swept Barneveld's power away, but who would gladly have spared his life.

Historical experience since the days of Barneveld has shown us that there are only two processes by which a religious minority can acquire toleration or liberty in the face of a religious majority. On the one hand, it may avail itself of the force of circumstances, as English Protestantism did in the days of Elizabeth, to convert itself into a majority, or at least to win over to its side the support of that numerous class who are more or less indifferent. On the other hand, it may sue *in forma pauperis*, as nonconformity did in the days of William III. It may show that its existence is not dangerous, and that its co-operation will be profitable to the governing powers. But it may safely be said that for a minority to claim to be the governing power, to mete out, at its own will, the amount of consideration to be paid to the majority, is to enter upon an impracticable path, unless indeed the minority of mere numbers be a majority of those who, by their intelligence, or by the fact that they are armed, whilst others are unarmed, dispose of the destinies of the nation.

Hence the question arises, What is the nation, what is the State? Was the Province of Holland alone concerned in the matter? Or had the Arminians of Holland to take account of the feeling of the other States? Mr. Motley, fresh from the constitutional disputes which preceded the American Civil War, enters into the examination of this question with full knowledge. The Provincial governments, he shows, had the constitutional right of deciding on religious matters within each State, just as, we may add, legislation on religious matters is reserved to the separate States of the German empire at the present day. But he also shows that, in the struggle against Spain, the idea of the unity of the Republic had been gaining the upper hand. The law was on the side of Barneveld; the national feeling was on the side of Maurice.

When this has once been said, there is little else to be done but to read the masterly pages in which Mr. Motley tells the story of the tragedy which followed with thorough enjoyment—such enjoyment, at least, as is consistent with the emotions resulting from such a tale of sorrow. To those who, with Mr. Motley, are absorbed in the contemplation of the tragic scene before them, the impression left by Barneveld's overthrow and judicial assassination will be one of unmitigated distress. But those who will take a wider view of the events which have passed in the world, and to whom the refrain with which the poet of old entered upon the contemplation of the saddest of the old tales of Greece—

αἰώνων αἰώνων ἐπὶ, τὸ δ' εὖ γινώσκω—

is the keynote of so much of history, may look beyond the scaffold of the Hague to a wider prospect. They will acknowledge that, just as in England the chances of religious liberty were enormously increased by the revolution which, in establishing Charles II. on the throne, gave at last the right of persecution into the hands of a majority; so the chances of religious liberty in the Netherlands were enormously increased by the revolution which gave the same right to the majority. The new creed would come in humbly with its demands for toleration or

liberty. It would not place itself in the seat of government, like Puritanism in the days of Cromwell; laying down the law, however wisely, on the religious position of its opponents.

Why cannot Mr. Motley tell us this great story of the foundation of religious liberty in the Netherlands? As he passes into the Stadholderate of Frederick Henry, and beyond that again into the days when resistance to France took the place of resistance to Spain, his merits as a writer would be on the increase, his defects would be less and less seen, as he felt the atmosphere of the thought of the eighteenth and nineteenth centuries near him.

Unhappily, Mr. Motley has been seized by a desire to leave his proper work in order to write the History of the Thirty Years' War. Unhappily, too, if he is to write it upon the lines of the sketch included in the present volumes, he will be the author of a book which can only serve to detract seriously from his well-earned reputation.

If there is one thing more than another clearly brought out by modern investigation, it is the way in which reverence for the federal government of the Empire checked the feeling of Protestants against Catholics from taking full effect, and strengthened the feeling of the Catholics against the Protestants, through the belief that they were themselves the guardians of political as well as of spiritual order.

Of all this, with its incalculable results, Mr. Motley knows nothing. He sees nothing but persecuting Catholics, and Protestants stupidly waiting till their turn comes to be persecuted. The Princes of the Empire are with him "Sovereign States," a name which would have been repudiated as much by John George of Saxony as by Maximilian of Bavaria. And of the doings of these Sovereign States Mr. Motley has some very queer things to tell us. What, for instance, can we possibly make out of the following (i. 39)?—

"The union of Protestantism, subscribed by a large proportion of its three hundred and seven sovereigns, ran zigzag through the country."

Mr. Motley should really have given us the date and place of this wonderful subscription. The poor little Union of Ahausen, subscribed by rather more than a dozen princes and cities, can hardly be meant, and any larger union may safely be relegated to the domain of "things not generally known."

Mr. Motley's most astonishing mistakes, however, relate to the history of Bohemia, which is the more remarkable as he is perpetually quoting Gindely, and speaks of him as a "great historian" (ii. 96), and as a writer (ii. 105) of "learned and powerful works" which leave little to be desired. Mr. Motley, it would seem, shows his respect by rejecting, without comment, many of the conclusions at which Gindely had arrived. Readers of Gindely's books will remember, doubtless, what pains he takes to show that Matthias was elected King of Bohemia, and that Ferdinand was accepted as the hereditary king. Mr. Motley carelessly speaks of Matthias as accepted (i. 261), and of Ferdinand as elected (ii. 86, 88). Nor is this a mere matter of wording. The fact that the majority of the Protestant

Bohemian estates acknowledged that the crown of Bohemia descended by hereditary right upon Ferdinand, is one of Gindely's great discoveries. Mr. Motley may produce evidence against it, if he can, but he has no right to refer perpetually to Gindely, and to treat the discovery as if it had never been made. Of course it would be an awkward fact for Mr. Motley, as it would force him to take another tone about Ferdinand's pretensions, after the revolution of 1618.

But such a mistake, serious as it is, is outdone by Mr. Motley's ignorance of things which every German schoolboy knows. We thought that everybody who had even superficially dipped into the history of the Thirty Years' War, knew that the Majesty-Letter (*Majestätsbrief*) was a contract between Rudolph, as King of Bohemia, with his Bohemian subjects, not as Emperor with what Mr. Motley calls the Sovereign States of the Empire. Mr. Motley thinks otherwise. "Thus," he writes (ii. 21):—

"There might still be peace in Germany, and religious equality as guaranteed by the Majesty-Letter and the Compromise," i.e. an additional act of the Bohemian Legislature explanatory of the Majesty-Letter, "between the two great Churches, Roman and Reformed, should be maintained."

And still more explicitly in speaking (ii. 24) of "the laws and privileges of the Empire" that:—

"Among these laws were the great statutes of 1609 and 1610, the Majesty-Letter and the Compromise, granting full right of religious worship to the Protestants of the Hapsburg monarchy."

Mr. Motley, in fact, commits himself to the propositions that a purely Bohemian law formed part of the "laws and privileges of the Empire," and that, whether as a law of the Empire or as a law of Bohemia, it somehow or another granted rights to "the Protestants of the Hapsburg monarchy." Does Mr. Motley seriously think that a Protestant in Hungary, for example, would be in any way affected by legislation either at Prague or at an Imperial Diet? What would he think of an Englishman writing on the late war in his own country who gravely asserted that some act of the Legislature of Alabama formed part of the federal legislation of the United States' Congress, and was binding on all persons within the Confederate States?

It is with unfeigned regret that all who value Mr. Motley's work in his own sphere will see that he is despising the difficulties of a subject on which his knowledge is extremely limited. We feel very much towards his projected enterprise, as the engineer felt who reported on the terrible accident on the South-Western Railway last summer, in which a bullock got in the way of the train. Either the train, he said, if possible, should have been brought to a dead stop, or, if that was not possible, it should have been pushed on at full speed. We had rather that Mr. Motley should bring his train to a full stop, and return to his old line. But if that is not to be hoped, we trust that he will push on at full speed. The real history of the Thirty Years' War is one which it will probably take the lifetime of many men to investigate thoroughly; and it would be a pity if Mr. Motley were to occupy much time in laboriously acquiring knowledge to which he has not as yet found

the key. If Mr. Motley can be induced to continue to treat the subject as a mere episode deserving no serious study, he may possibly write a book as full of mistakes as those which we have signalled, and may then, after wasting three or four years of his valuable life, come back to that special work in which he stands alone, and in relation to which even those who venture to criticise him are aware that they stand in the relation of scholars to a master.

SAMUEL R. GARDINER.

*Japan and the Japanese.* By Aimé Humbert, late Envoy Extraordinary of the Swiss Confederation; translated from the French by Mrs. Cashel Hoey, and edited by H. W. Bates, Assistant-Secretary R. G. S. (London: R. Bentley & Son, 1874.)

WE have read this handsome but unwieldy quarto with mingled feelings of disappointment and interest. We are disappointed because, judging from the two titles of the work, *Manners and Customs of the Japanese*, and *Japan and the Japanese*—which, we may remark, appear only on the cover and the title-page respectively, and thenceforward give place to that of *Life in Japan*—we hoped that we had at last met with a book in which we should find, lucidly set forth, a comprehensive and systematic account of the social life of the Japanese at the present day. Such a book, however, has still to be written; and in view of the important changes which have taken place within the last few years amongst that singular people, we feel sure that, when written, its appearance will be hailed with satisfaction by all whose attention has from any cause been seriously attracted to that portion of the Far East. Although M. Humbert's work has not fulfilled the expectations which we formed of it, its contents are, nevertheless, for the most part very interesting, and we much regret that he did not see the necessity of compressing his materials, and arranging them in a more judicious manner. He divides his subject into four books, to which he gives the following names:—(1) Bente, a portion of the Japanese city of Yokohama, which gets its name from a sea-goddess; (2) Kioto, the ancient capital of the Mikados; (3) Kamakoura, the former residence of the Siogouns; and (4) Yeddo, which town was made the political capital of Japan by the usurping Siogoun Iyéyas, at the commencement of the seventeenth century.

The Empire of Japan is said to comprise no less than 3,850 islands or islets, of which Japan, properly so called, comprehends 3,511; the four chief islands being Nippon, Kiouion, Sikoff and Yezo, and the remainder, for the most part, mere specks on the ocean. The population of the entire Empire was ten years ago estimated at nearly thirty-four millions.

The far-famed Inland Sea, which is more like a canal than a Mediterranean Sea, is bounded on the north by the coast of Nippon, and on the south by Kiouion and Sikoff, and connects the Strait of Corea with the main ocean. The scenery of this sea varies considerably:—

"There are grand marine scenes, where the lines of the sea blend with sandy beaches, sleeping



under the golden rays of the sun; while in the distance the misty mountains form a dim background. There are little landscapes, very clear, trim, and modest; a village at the back of a peaceful bay, surrounded by green fields, over which towers a forest of pines;

and sometimes the traveller is reminded of well-known spots on the Rhine. On the voyage to Yokohama, Fousi-yama, the "Matchless Mountain," an extinct volcano, 12,450 feet above the sea level, is sighted; and, capped as it is with eternal snows, imparts inexpressible grandeur to the scene.

Having established himself at Yokohama, M. Humbert proceeds to "take notes," and he gives us some interesting information respecting the two-sworded "Yakounines," the dwellings of the people (in which the absence of furniture will seem odd to the European), their personal appearance, &c.

"The Japanese," he remarks, "without being precisely disproportioned, have generally large heads, rather sunk in the shoulders, wide chests, long bodies, narrow hips, short and thin legs, small feet, and slight and remarkably beautiful hands. Their retreating foreheads and large and prominent cheek-bones make their faces represent the geometrical figure of the trapeze rather than that of the oval."

In the second Book our author proceeds to make some remarks on the origin of the Japanese people, the genesis of Japan, and its early Sovereigns. Kioto, the ancient capital of the Mikados, may be described as an ecclesiastical city, for priests of various ranks form about a tenth part of its population of somewhat over half a million. We must not, however, look upon the holy city as a mere monastic retreat, for we are told that in the days of its prosperity, at any rate, its appearance produced the impression of a never-ending carnival. In this place, until quite recently, the Mikado, the Spiritual Emperor, has for little short of three centuries, been content to remain almost a nonentity as far as real political power is concerned. Some of the customs observed at his Court are curious. The ladies pull out their eyebrows, and replace them by black patches; and those of them who are admitted to the presence of their monarch, being bound to appear as if they were approaching him on bended knees, produce this effect by wearing what seem to be "long trailing trousers"! No noise but that of rustling silk is heard in the palace, which would seem to be the very abode of luxury, and there we learn that the Empress, "called the Kisaki, who proudly rules over twelve other legitimate wives of the Mikado and a crowd of his concubines, squats in proud isolation on the top step of the vast dais, which rises above the whole."

We are at a loss to understand why M. Humbert constantly speaks of the Siogoun as the "Taikoun," seeing that, as he himself tells us, the latter title was invented in 1858, when Commodore Perry was negotiating a Treaty on behalf of the United States of America. The word is generally written "Tycoon," and is simply the rendering of two Chinese characters meaning "great prince" or "great chief." It is not very easy to define what was the proper position of these officials, but Kaempfer, writing one hundred and fifty years ago, calls them the "Crown generals and secular monarchs;" and the office would seem to have been

originally a combination of those of commander-in-chief and prime minister. In these capacities the Siogouns administered the affairs of the Empire under the Mikados from the end of the twelfth to the beginning of the seventeenth century, the sons of the Mikados sometimes holding the office. Owing to the constant quarrels amongst the nobles, the power of the Siogouns gradually increased, and Iyéyas, who obtained the office by gross treachery early in the seventeenth century, and established his capital at Yeddo, succeeded in making the Siogounate hereditary in his family. From that time until very recently the Mikado does not seem to have had much voice in the management of his Empire; but now all is changed, and the institutions of the country may be looked upon as in a transition state.

Buddhism was introduced into Japan from Corea in A.D. 552, and soon became very popular, practically displacing the ancient national religion. M. Humbert rightly observes that the influence of the philosophy of final annihilation, inculcated by Buddhism, must not be underrated, for it is owing to this that

"when the Japanese has reached a mature age, he will sacrifice his life and that of his neighbour, with the most disdainful indifference, to the satisfaction of his pride, or to some trifling resentment."

The thousand divinities of Buddhist mythology all took their place in Japan, each with its temples, convents and bonzes, and gradually the competition between these became so vehement, that they eventually resorted to violence and burned one another's temples and convents. Towards the end of the sixteenth century, these quarrels raged so furiously, that the Siogoun, Fidé-Yosi—who had originally been a groom in the service of his predecessor, Nebounanga, and afterwards greatly distinguished himself as General Faxiba—resolved to put a stop to them, once for all.

"He surprised, captured, and occupied the most militant bonze-houses, demolished their defences, transported all the monks, who had broken the public peace, to distant islands, and placed the whole of the Japanese clergy, without distinction, under the superintendence of an active, severe and inexorable police. He enacted that thenceforth the bonzes should enjoy only the usufruct of their lands, the property in them being transferred to the Government, with full and free power of disposal of them."

Having reduced the Buddhists to order, this same Siogoun, the patron of the afterwards celebrated Iyéyas, instituted a violent persecution against the native Christians, in the course of which over 20,000 victims were cruelly butchered, and the foreign missionaries driven out of the country.

For many years it was commonly supposed that Peking and Yeddo were the most populous cities in the world, but this opinion was formed in ignorance of the actual extent of their population. Peking probably contains between half and three-quarters of a million of people, while the inhabitants of Yeddo do not number more than eighteen hundred thousand. Yeddo is a wondrously busy place, and, says M. Humbert,—

"The sound of wooden shoes upon the pavements and upon the sonorous bridges, the bells on the harness of the beasts of burden, the gongs of

the beggars, the cadenced cries of the coolies, and the confused noises which come up from the canal, form a strange harmony, unlike the sounds of any other cities. All great cities have a voice of their own. In London it is like the surge of the rising tide; at Yeddo it is like the murmur of a stream."

Again, he says,—

"In Venice only, among European cities, can this same movement of the people, the same concert of steps, voices, sounds of music, be heard, without anything to trouble its peaceful cadence and its charming harmony. The Ogawa reminds us of the Grand Canal, and the neighbourhood of the bridges of Yeddo is, like the public squares of Venice, the rendezvous of the citizen population. The multitudes who meet each other there every evening, cause no inconvenience whatever; for though Yeddo is, *par excellence*, a city of great dimensions, the Japanese people practise spontaneously that discipline of circulation which our policemen have so much difficulty in establishing in our capitals."

Our author gives some interesting information about social matters in Yeddo, through all the details of which we cannot follow him. He tells us of the curious affection which the Japanese have for their celebrated swords, now rapidly giving place to foreign rifles and pistols, about the famous Hara-kiri (incidentally explaining Heusken's murder), and about the various arts and manufactures of the great city. He tells us, too, that for 1,600 years Confucius has been "universally venerated under the name of Koô-ci, a corruption of the Chinese name Khoung-Tsen" (we were always under the impression that the great sage was called Kung Foo-tsze in his native land!)—and that his writings "have contributed more than anything else to endow Japanese society, not, indeed, with civilisation, but with the civilisation in which it takes such pride."

Marriage in Japan, as in China, is purely a civil rite, and the binding part of the ceremony in both countries appears to be the pledging by the couple of each other in their national wine or spirit. The ceremonies, which cause the expenditure of a considerable sum of money, must take place in the presence of witnesses, and it is said that in Japan there is an official registration of the marriage. The domestic solemnities consequent upon death vary according to the rank of the departed, but are always very expensive to the relatives, and the bonzes take part in them. Some of the Japanese funeral customs are very strange, "incineration" being practised to a certain extent.

The last two chapters of this book—the one added by the author, and the other by the editor—bring the record of Japanese affairs down to 1873, and supply some useful information. The language and monetary system of the country are barely touched upon, though surely both subjects were worthy of notice in a work of such magnitude.

M. Humbert seldom loses an opportunity of saying a word in disparagement of the Chinese, but we cannot help thinking, from various indications, that his acquaintance with their character is not very profound. We do not deny that vice exists in China, as well as in Japan, but in the former country it certainly does not flaunt itself before the public gaze, as it does in the latter; there are no Gankiros in China. Again, our author

dmits plainly that his favourite race is given to the consumption of large quantities of *saki*, the consequences of which are very terrible; in this respect the Chinese are infinitely the superiors of the Japanese, for drunken riots are quite unknown in China, and in that country one will probably not see a drunken man in the streets once in the course of a twelvemonth.

M. Humbert's work has some rather serious defects, a grave one being the entire absence of an index, which renders the book quite useless for purposes of reference. Again, the writer displays an extraordinary propensity for breaking out into new paragraphs without any occasion whatever; his style, too, is often very diffuse, and of this defect one example will suffice. Describing a sacred gate called a "Tori," he says "it is composed of two pillars slightly inclined towards each other; so that they would meet at last at an acute angle, if at a certain elevation their pyramidal development were not checked!" At the risk of appearing hypercritical, we think that the translator and editor would have acted more wisely if they had not adopted the French method of spelling Japanese words, for it is very confusing to the English reader.

The illustrations, some 200 in number, which are scattered with a lavish hand throughout the volume, are most interesting, and are generally well executed; in one case, however, through some carelessness, the Chinese inscription is inverted. It is almost a pity that in the arrangement of these illustrations a little more regard has not in some instances been paid to the letterpress of the page on which they appear.

EDW. DUFFIELD JONES.

*Military Memoir of Colonel John Birch, sometime Governor of Hereford in the Civil War.* Written by Roe, his Secretary; with Commentary, &c., by the late Rev. John Webb, M.A. Edited by his Son, the Rev. T. W. Webb, M.A. (Printed for the Camden Society. 1873.)

THIS new issue of the Camden Society has evidently been the subject of long and careful preparation on the part of its editors, and is in every respect worthy of the series. The original memoir, which supplies a title, forms but a small portion of the entire volume, and serves chiefly as a peg whereon to hang various commentaries and notes, which to our mind form the most attractive feature. Many of the latter are based upon original documents as little known as Secretary Roe's rather heavy narrative, and bring out numerous minor incidents of the Civil War which have escaped the notice of previous historians.

The origin of the hero of this story is involved in obscurity; Burnet would have us believe that his occupation, when he took up arms, was that of a pack-horse driver, and that his manners and address were sufficient proof of no higher breeding. Some original papers, now printed for the first time, entirely confute the learned bishop; and it is sufficiently shown that when the Civil War broke out, Birch was carrying on commercial enterprises with his brother at Bristol. As a captain of volun-

teers there, between March and July 1643, when the city was compelled to surrender, he rendered great service to the Parliament, and some important duties were then entrusted to him. His old trade being completely destroyed by the pillage of Bristol, he literally embarked in the "trade of war," and first found congenial employment in enlisting the butchers of Newgate Market, and in buying horses in Smithfield. The rage for fighting among the Londoners, it seems, was very strong; the city was a vast hive of armed men, not less than 10,000 volunteers being enrolled in the levy of 1642. A few years later the city had at its command an assembly of eighteen regiments of foot, some of them 1,800 and 2,000 strong, "all compounded of as gallant men, and as well provided for as any in the Christian world." Tothill Fields, Moorfields, and the New Artillery Ground, served as mustering places. We do not propose to track Birch through the many exciting episodes of the career which began with the merchant volunteer captaincy and culminated with a colonelcy, the governorship of Hereford, and a seat in Parliament; we prefer to notice, as illustrating the careful editing of the work, one or two other novel matters of historical interest.

Some remarkable facts are brought out in this volume about the employment of letter-carriers and spies on both sides, especially the great dangers faced by women in these services.

"Alone, over long and weary tracts, by perils of woods, bye-roads, and waters, they undertook arduous journeys, and many a despatch, now valuable as relating to an historical fact, or correcting an historical error, has been thus stealthily conveyed in the hair of the head, the hollow staff, the shoe, or next the skin, and preserved to posterity."

Such an adventurous female was "Scotch Nan," who regularly travelled between King Charles and the Marquis of Montrose. A spy, from York, reported that on the 31st of May, 1644, order was given to all the sentinels near that city to suffer no women or others to come out of it, but to examine them and send them in again; but one woman, who came to sell provisions in the city, being well horsed, rode full gallop past the guards, who shot at but missed her. During the siege of Latham House communication was kept up by means of a woman, who for several months risked her life in carrying despatches during the frequent sorties made by the besieged. She was at length taken and put to the torture, but she would reveal nothing, and suffered three fingers on each hand to be burnt off before her tormentors desisted, tired out by her invincible fortitude. A dog was then trained to carry the despatches in his collar, and rendered great service for many months, till he was shot by a soldier, in mere wantonness, just as he had swam across the moat.

Equally novel and interesting are the glimpses we get of the eminent physicians of that time. Many of the leaders, we read, in both branches of the profession improved their skill and experience in this time of trouble. Thomas Sydenham, who left Magdalen Hall when Oxford became a garrison

for the king, discourses in his works on the copious blood-letting adopted in fever, the fruit of his observations at Dunstar Castle; while Wiseman, engaged on the Royalist side, treats of the cuts about the head and shoulders received by the infantry in charges of cavalry. The humane nature of their employment saved few of them from persecution and from confiscation. Of William Harvey himself we are told that "the artillery in the first great battle had nearly shed the blood of the celebrated discoverer of its circulation." Harvey, now about in his sixty-fifth year, attended Charles to Edgehill in his capacity of court physician. Remote, as he thought, from the effects of the strife, he reclined upon the turf while two of the young princes placed under his care played about him; his fancied security was, however, speedily disturbed by the plunging of cannon balls in the turf, and he made a timely retreat from danger. Dr. Bate, who wrote a history of the civil wars in Latin, was also a prominent king's physician, but did not in after years refuse the benefit of his skill to the Protector; tradition, indeed, credits him with the administration of a potion which accelerated Cromwell's death. When the estate of Stephen Fossett, surgeon to the Duke of York, was under sequestration, he produced two certificates setting forth that he, during his residence at Oxford, constantly and carefully dressed all wounded prisoners from the garrison of Abingdon, without any satisfaction for his pains; and, with much care and willingness at his own charge dressed all such wounded soldiers of the Parliament as from time to time were brought in, and "relieved them with other such necessities as were needful for them in the times of their extremity."

Many of the Camden Society's publications, though of great importance as works of reference, cannot be described as of an entertaining nature. We are glad to add that the volume now under consideration, while inferior to none of the series in its contribution to historical knowledge, has the additional quality of being from end to end thoroughly readable. J. J. CARTWRIGHT.

*The Pursuivant of Arms; or, Heraldry Founded upon Facts. A Popular Guide to the Science of Heraldry.* By J. R. Planché, Esq., F.S.A., Somerset Herald. To which are added Essays on the Badges of the Houses of Lancaster and York. A New Edition, enlarged and revised by the Author, illustrated with Coloured Frontispiece, five full-page Plates, and about 200 Illustrations. (London: Chatto and Windus, 1874.)

A NEW edition of this most useful, and withal most readable, work on Heraldry, will be gladly welcomed by all true lovers of the science, and especially by those who are devoted to the study of Heraldic Antiquities. The archaeology of Heraldry is undoubtedly far behind the general advance of antiquarian knowledge; and the art of heraldic drawing is still more in arrear of the general advance of art knowledge. In fact, since the general decadence of all art in the sixteenth century, Heraldry, as an Art, has never been more debased than at the



present time. Compare, for instance, the Garter Plates, placed of late years in St. George's Chapel, Windsor, with the Plates of the Knights of the Garter of the time of King Henry VI., and some others of a later date. The modern Plates are, as works of art, beneath contempt; whereas the earlier ones are not only amongst the most interesting and valuable of our national heraldic records, but are exceedingly beautiful. Mr. Planché has given, as the Frontispiece to his book, the Garter Plate of John Beaufort, Earl of Somerset, afterwards Duke of Somerset and Earl of Kendal, elected 20th of Henry VI. It is the earliest Garter Plate with supporters, and has been selected as affording a fine example of a complete achievement in the first half of the fifteenth century. The achievement is coloured; and, although the drawing is not very good, it will give a tolerable idea of the difference between heraldic compositions of the fifteenth century and those of our own time. A convincing proof of the present degradation of heraldic art was afforded by the display of flags, banners, and shields in the International Exhibition of 1871. That such a collection of vulgar, tawdry rubbish—which would have disgraced a toy-shop—should have been ostentatiously displayed in a building ostensibly erected for the purpose of guiding public taste in the right direction, was a disgrace to all concerned in the miserable outrage on good taste. As a favourable contrast, we may mention the heraldic decorations at the Leeds Fine Art Exhibition in 1868, executed under the direction of Mr. Henry Charles Brandling, which were nearly all that could be desired. Heraldry has been contemptuously described by those who ignorantly despise it as “the science of fools with long memories.” We may retort that Heraldry is an art-science scorned by fools with short memories—that is, by those who have basely forgotten the “noble, prowessful, and puissant deeds” of their forefathers, and therefore lost all respect for an art which helps to perpetuate the remembrance of them. Judge Blackstone has remarked, in his *Commentaries*, that the marshalling of Coat-Armour “was formerly the pride and study of all the best families in the kingdom.” That a stupid neglect of the study of Heraldry is more general now than even in the last century, may be inferred from the passage in *Rob Roy*, where Sir Walter Scott makes the charming Die Vernon exclaim with indignant surprise, when Frank Osbaldistone confessed that he did not even know his own coat-armour:

“You an Osbaldistone, and confess so much! Why, Percie, Thornie, John, Dickon, Wilfred himself, might be your instructor. Even ignorance itself is a plummet over you.”

“With shame I confess it, my dear Miss Vernon, the mysteries couched under the grim hieroglyphics of heraldry are to me as unintelligible as those of the pyramids of Egypt.”

“What! is it possible? Why, even my uncle reads *Gwillim* sometimes of a winter night. Not know the figures of heraldry! Of what could your father be thinking?”

It is pleasant to picture the lovely and mettlesome little Jacobite and Papist in her “den,” as she called the library at Osbaldistone Hall, sitting at the huge oak table

on a high, straight-backed chair, with old Gwillim's ponderous folio before her; or half sitting, half lying on the window-seat of a sunny bay window, with the *Displdy of Heraldrie* on her knees, and the sunbeams stealing through the painted shields of arms in the old thick-mullioned window above, and lighting her with rainbow tints.

Of all old writers on heraldry, none are so delightful as Gwillim. Many a young gentlewoman of the present day would find his quaint conceits and pious reflections more agreeable, and withal more profitable, reading, than the trashy novels or the “goody goody” books over which they so often fall asleep on Sunday afternoons. Mr. Planché has, in his *Pursuivant of Arms*, most completely refuted a popular error respecting what are commonly called *Canting* or *Allusive Arms*:

“Nothing,” he remarks, “but the utter ignorance of late writers of the first principles of the science they professed to illustrate, could have given rise to the invidious term. It is scarcely possible to find an ancient coat that was not originally canting or allusive (that is to say, alluding to the name, estate, or profession of the bearer), excepting, of course, those displaying simply the honourable ordinaries, which, as I have already stated, took their rise from the ornamental strengthenings of the shield, and even these were occasionally so. As I shall have numberless opportunities of proving this fact, I will only quote at present the words of the learned and reverend Father Marc Gilbert de Varrenes, who, in the section of his work devoted to ‘Armes Parlantes,’ observes, ‘If according to the maxims and practice of all sages, which ordain that we should, in the first place, ascertain the means by which we are most likely to arrive at our end, we take into consideration the mark at which aims the entire usage of shields of arms, I hold myself assured that in a few hours we shall change our minds, and instead of the contempt usually bestowed upon Canting arms, we shall acknowledge they deserve to be greatly esteemed for their simplicity. For as all armories were invented only to make distinctions between persons, and enabling us to discern one from another, serve as a particular mark of everything belonging to us, certainly nothing can be more conducive to this effect than to cause ourselves to be known by the animal or the article which has the same name that we have.’—*Le Roy d'Armes*. Paris: 1540.” And at page 469, he says: “This opinion derives its probability from the fact that our ancestors, less curious and more simple than we are at present, usually took care in the composition of their arms that there should be a correspondence between their names and the figures with which they emblazoned their shields; which they did, namely to this end, that all sorts of persons, intelligent or ignorant, citizens or countrymen, should recognise easily and without further inquiry, to whom the lands or the houses belonged, wherever they found them, as soon as they cast their eyes upon the escutcheons.”

The examples of “Armes Parlantes” which could be given are innumerable, and prove beyond a doubt that the most fruitful source of the almost infinite variety of family arms in all the nations of Europe is the relation or allusion of certain figures to the names of the bearers. Thus—

Three BOARS' heads are borne by SWYNEBURNE.

A HART's head by HERTLY.

A GOAT by William de CAPRAVILLE (*Caper, Capra*, Latin).

A BEAR by FITZ-URSE.

A WOLF by Hugh LUPUS, Earl of Chester.

LAMBS by LAMINGTON and LAMBERT.

CALVES by CALVRELEY, by METCALFE, and by VEL. GREYHOUNDS by MAULEVERER (*Levrier*, French).

WOODMEN (Wildmen or Savages) by WOODD.

OTTERS by LUTTEL (*Loutre*, French).

EAGLES by ERNE.

SWALLOWs by ARUNDELL (*Hirondelle* French, *Aronde* or *Aronnelle* in old French).

A RAVEN by CORBETT (*Corbeau*, French), also by RAVEN, RAVENHILL, and RAVENTHORPE.

FALCONS by FALCONER.

HERONS by HERON.

COCKS by COCKAYNE.

The LUCE or PIKE by LUCY.

SMELTS by SMELT.

FLIES by MUSCHAMP (*Musca*, Latin).

BEES by BEESTON.

LEAVES by LEVISON and by FOULIS (*Feuilles*).

SNAILS by SHELLEY.

Branches of NETTLE by AILLY (*Alier* or *Alisier*, French).

MALLETS by MAILLY.

TENCHES by TANQUES.

A wild CHERRY TREE by CREQUY (*Crequier*).

The four last named were noble families in Picardy who bore “Armes Parlantes;” whence the proverb—

“Ailly, Mailly, Tanques, Crequy,  
Tel Nom, telles Armes, tel Cry.”

In early Armory the charges were invariably simple; and figures, whether of animate or inanimate objects, when introduced, were usually disposed in a manner to suit the triangular-shaped shield of the thirteenth century; two and one, or three, two, and one, being the most general arrangement when the charges were of any size. Lions or Leopards, Boars, Stags, Bulls, Calves, Bears, Wolves, Dogs, Eagles, Herons, Ravens, Falcons, Pelicans, and Martlets are the beasts and birds most frequently to be met with in ancient shields of arms; and, until the decline of Heraldry in the sixteenth century, the list could not be much extended. Simplicity and fitness being the characteristics of early shields, and complexity and absurdity those of modern ones, it requires but little knowledge of Heraldry to determine with tolerable exactness the approximate date of the assumption or grant of any shield of arms, and to distinguish between an ancient coat and one of the ridiculous and contemptible inventions of the professional Heralds of modern times.

To the subject of Badges Mr. Planché devotes sixty pages of his book. One chapter is on Badges in general, and two chapters treat of the Badges of the Houses of York and Lancaster. Mr. Planché has in this part of his work given us a most interesting and valuable contribution to the somewhat scanty amount of information which we at present possess on this branch of heraldic knowledge. He introduces the subject thus:

“Little as is the authentic information we possess respecting Heraldry in general, our knowledge of that very interesting and curious portion of it—the Badges of our royal and noble families—is still more limited. Whilst scores of volumes have been written respecting the armorial shields of the sovereigns, barons, and knights of England, no author has treated critically the subject of Badges; and but one, Mr. Williment, in his *Regal Heraldry*, presented us with an indiscriminate collection of those said to have been assumed, at various periods, by the members of the blood-royal only. ‘Crests, Badges, Devices, and Mottoes form’ says an intelligent recent writer, ‘an interesting, though neglected branch of heraldic enquiry. The three last-named are often taken to mean the same thing; at least, badges are often confounded

with devices, and devices with mottoes, owing to the confused notions entertained upon the subject by writers on heraldry, who have not sufficiently attended to the distinction made between them in the time when their use generally prevailed."

It is to be wished that the plates, containing drawings of the Yorkist and Lancastrian Badges from ancient examples, and which serve to illustrate this portion of the work, had been more worthy of the subject and Mr. Planché's able treatment of it. They are poor in drawing, and wanting in spirit and true heraldic feeling. As drawings, they are inferior to the wood-cuts in the volume, many of which are also very tame and spiritless; in some cases not even possessing the merit of accurately portraying the objects which they profess to represent; as, for instance, the figure of Simon de Montfort on horseback, from a window in the Cathedral of Chartres. Lest we should be guilty of making too sweeping a condemnation of all modern heraldic art, we must make some honourable exceptions; for, as in Architecture, so in the art of Heraldry, there are a few earnest men, humbly striving to understand and imitate the noble works of art of the Middle Ages, which have escaped the ravages of time, and the still worse ravages of the godless barbarians of the sixteenth century, who did their best, or worst, to destroy all that was ennobling and beautiful, both in Religion and Art. During late years, many heraldic stained glass windows of more or less merit have been designed by Williment, Heaton, Powell, Bentley, and others; and we are glad to notice a growing taste for this most effective and appropriate mode of decorating a building. Every architect ought to study Heraldry and recognise the value of Heraldic Art as a most useful ally to his own; for, as a recent writer has remarked, "Heraldry alone can enable him to render his works in the noblest and most perfect sense historic monuments."

Heraldry—to quote the words of Mr. Boutell—since

"the palmy days of Edward III. has had to encounter, in a degree without precedent or parallel, that most painful and mischievous of trials—the excessive admiration of injudicious friends. Hence heraldry was brought into disrepute, and even into contempt, by the very persons who loved it with a genuine but a most unwise love. In process of time no nonsense appeared too extravagant, and no fable too wild, to be engrafted upon the grave dignity of the herald's early science. Better times at length have succeeded. Heraldry now has friends and admirers, zealous as of old, whose zeal is guided aright by sound judgment. Very much already has been accomplished to sweep away the amazing mass of absurdities and errors which had overwhelmed our English heraldry, by such men as Courthorpe, Nichols, Seton, Planché, Walford, Montagu, and Lower."

To this list of names we would add Boutell; for no writer on Heraldry has done more good service towards making the science of Armory attractive and popular than Mr. Boutell himself. JOHN HENRY METCALFE.

#### MINOR LITERATURE.

*Threading my Way: Twenty-seven Years of Autobiography.* By Robert Dale Owen. (Trübner.) It is a disadvantage to the author of an autobiography when the most interesting information

he has to communicate relates to events in which his own share was secondary or subordinate, while the events themselves have been so much discussed that there is little new to be said of them. Mr. Owen labours under the further disadvantage of having written in chapters for publication in a magazine (the *Atlantic Monthly*), a work of the kind that more than any other requires unity of treatment, and the absence of any constraining sense of an obligation to be amusing; while the family details, which the son of an eminent man can scarcely wish to omit, are in this case forestalled, the father having written his own life up to a later date than that reached in the present work. Subject to these drawbacks, *Threading my Way* is an interesting work, the more so that the author has had the forbearance to keep his pronounced views on such subjects as spiritualism in the background. Reminiscences of childhood are, as a rule, only interesting if the hero of the autobiography is either imaginative enough to turn them into a romance, or illustrious enough to give the least detail about him the importance of history; but the passages in which the writer narrates an unsuccessful attempt made, when he was about eleven, to convert his father to Christianity, is so true to human nature that it deserves to live. It is perhaps also natural that a child brought up in the neighbourhood of New Lanark should have few recollections of its peculiarities, as children only notice what is new to them. The description of the college at Hofwyl, to which Robert Owen sent his two eldest sons, as the most rational place of education in Europe, is more interesting; and the remarkable gifts of Fellenberg, the conductor of the experiment in education described, make it possible, though not easy, to credit the marvellous account which his old pupil gives of its success. Self-government was the ruling idea of the scheme; and, according to Mr. Owen, the confidence reposed in the pupils, with the best result, went far beyond anything even proposed by Dr. Arnold; the professors, in fact, had nothing to do but teach; the students made their own rules, and if necessary enforced them on each other, by officials elected from their own number solely on the ground of merit and fitness for the office,—as Mr. Owen somewhat pointedly assures his adopted countrymen. A strange little love passage, of which the heroine, Jessie, was a beautiful child, from the New Lanark Mills, has a good deal of realistic pathos about it, the rather that it comes to nothing, as romances in real life so often do. Mr. Owen has not much that is new to tell us of the experiment at New Harmony, or of the special causes of its failure, but observes that the weak point in all his father's schemes of reform was a disregard of the one important element of time. The author of the *Essays on the Formation of Character* had not patience to wait till his schemes could be executed with instruments formed on purpose. He also discusses at some length the modern bearing of the consideration to which Robert Owen was one of the first to direct attention: the immense increase of the productive power in the world by the application of steam to machinery, and the conditions which have, paradoxically, made this increase anything but a source of relief to the labourer. He promises a future volume, in which his own (and perhaps his father's) conversion to "spiritualism" will be described, and in preparation for this gives us the chart of his head traced by Spurzheim and another phrenologist, in which the organ of "marvellousness" is described as small. Judging from this instalment of autobiography, we should not feel inclined to reject this estimate of the author of *The Debatable Land and Footfalls on the Boundary of Another World*. There are many professed "spiritualists" whose credulity appears to be far more the result of a slow than an excitable imagination; they fail to realise the significance of the issues they raise, and therefore accept without demur such evidence as is allowed to pass muster in common life, just because nothing depends upon its truth.

*Half-hours with the Early Explorers.* By Thomas Frost. (Cassell, Petter, & Galpin.) This work consists of short accounts of the voyages and travels of the principal explorers who flourished between the middle of the thirteenth century and the close of the sixteenth. Commencing with Marco Polo and Sir John Mandeville, the author briefly describes, in a series of chapters, the wanderings and discoveries of Columbus, Vasco da Gama, Amerigo di Vespucci, Frobisher, Drake, Raleigh, Barentz, and the other travellers and navigators, French, Italian, Dutch, and English, who, during the two centuries and a half which made the nations of Europe the rulers of a great portion of the world, penetrated into many unknown seas and regions of the earth. Each chapter deals with the adventures of one or more of these famous pioneers of commerce, so that the book as a whole gives a fairly readable and interesting account of discoveries in America, Africa, Asia, the Arctic regions, and the Pacific, which were due to the same spirit of enquiry and the same outburst of mental energy which gave birth to the Reformation and the dawn of modern science. Such a work can scarcely fail to be interesting. Of the numerous woodcuts which illustrate the pages many are valuable, especially those reprinted from the old *Livre des Merveilles*, representing the strange animals which were said to be seen by that worthy predecessor of Le Vaillant and Du Chaillu, Sir John Mandeville; but we do not always see the connection between the illustrations and the letterpress, nor clearly understand why portraits of Henry VII., Elizabeth, and James I. should be inserted in the descriptions of voyages made by their officers. However, one can scarcely complain, considering the small price of the work, that it bears marks of book-making. We have no doubt that it will furnish a large and useful stock of information to the juvenile public, for which it is chiefly intended. EDITOR.

#### NOTES AND NEWS.

MR. W. R. MORFILL, of Oriel, has sent to press his edition of the Ballad Society's second volume of *Ballads from Manuscripts*. The volume will contain ballads on Queen Elizabeth and the Duke of Buckingham, &c.

A-PROPOS of the election to the French Academy, M. Thiers voted for Charles Blanc; and Mgr. Dupanloup has announced that, had he been able to reconcile it to his conscience to accept a seat under the same roof with M. Littré, he would have voted for the author of *Le Fils Naturel*. That brief announcement forms the most scathing satire that could be penned on the prelate's moral sense and Christian charity. Dumas' election was perhaps more a reparation than a reward.

It is to be feared that there will shortly be a vacant fauteuil in the second category. Jules Janin's condition has altered very little, but that little has been for the worse, and age and weakness begin to lessen every hour the famous critic's chances of life. They have also unfortunately lessened his confidence in himself. He has been completing and polishing for the last two years a work that has no parallel in France: *l'Histoire de la Critique en France*—a subject in which the critic had even more room for the play of his erratic and digressive fancy than was afforded by the generous columns of the *Débats*. But it appears we must abandon all hopes of the work, at least in a complete form. Intellectual hypochondriasis—the malady of Dickens, De Musset, Walter Scott—has seized the critic; the book is burnt, and a few detached essays will alone be given to the public. These morsels are carefully screened from the eye of *littérateurs* and gossip-mongers. Janin has on several occasions had his work deflowered by premature disclosures concerning plot and purpose.

THE *Nation* gives a history of the sword which Byron wore at Missolonghi. Byron, it appears,



gave it to a native Greek officer, who fell, with the sword knotted to his wrist, in the same action in which Marco Bozzaris lost his life; the heirs of this officer sold it to Colonel Miller, who used the sword to some purpose in the last and greatest siege of Missolonghi, and finally took it with him to America, together with two sons of a Madam Miltiades, who claimed to be lineally descended from the hero of Marathon. It has now passed into the hands of a descendant of Colonel Miller, resident at Chicago, who only saved herself, a small box of plate, a shawl which she threw over her head, and, last but not least, Byron's sword, in the great fire of 1872.

MR. SKEAT seems to have identified the Latin hymn which Chaucer makes the widow's son sing in the Prioress's Tale, and for singing which the Jews cut the boy's throat. This hymn Chaucer describes as *Alma Redemptoris*, in the Antiphonarium that children learnt. He also says it

"Was maked of our blisful lady fre,  
Hire to saluen, and eek hire to preye  
To ben our help and socour whan we deye."

Probably most hymns to the Virgin do this more or less; but the one which Mr. Skeat finds in Mone's *Hymni Latini* meets all the three points of Chaucer's hymn. It starts with "*Alma Redemptoris mater*," has the salutation "*Omnes tibi dicunt Ave!*" and the prayer for help from hell after death:—

"Audi, mater pietatis,  
Nos gementes pro peccatis;  
Et a malis nos tuere,  
Ne dampnemur cum impiis  
In aeternis suppliciis  
Peccatorum misere."

MR. F. W. COSENS has in the press his translation of the Spanish version of *Romeo and Juliet*, by Rajas.

THE Early English Text Society's first issue of books for this year is now in the publisher's hands for distribution to members. It consists of Part II. of the *Gest Hystoriale of the Destruction of Troy*, edited from the unique MS. at Glasgow by Mr. David Donaldson and the late Rev. E. A. Pantun; Part I. of the *Early English Version of the Cursor Mundi*, from parallel texts from fourteenth-century MSS. of three different dialects, in the libraries of the British Museum, Bodleian, Göttingen University, and Trinity College, Cambridge, edited by the Rev. Dr. Richard Morris; Part I. of the *Blickling Homilies*, 971 A.D., from the Marquis of Lothian's unique MS., edited by the Rev. Dr. R. Morris: these for the Original Series;—and for the Extra Series, Part I. of Herry Lonelich's *History of the Holy Grail*, translated (about 1450) from the Old French of Sires Robiers de Borron, re-edited from the unique MS. at Corpus, Cambridge, by Mr. F. J. Furnivall.

MISS F. E. BUNNETT is about to revise her translation of Gervinus's "profound and generous" *Commentaries on Shakspeare*, for a new and cheaper edition of the book. Only a few copies of the original two-volume edition in large octavo are left.

WE hear that there is a good chance of Mr. Richard Simpson's editing a collected edition of the works of Thomas Nash (of St. John's College, Cambridge), Shakspeare's contemporary, for Mr. Pearson. We hope Mr. Pearson will relieve the New Shakspeare Society of Lodge's and Chettle's works, as well as Nash's.

A FRENCH writer who has great claims upon the gratitude of several parties has lately had the highest reward that awaits the broad-principled and malleable journalist. M. Ernest Daudet, the novelist, is appointed editor of the *Journal Officiel*.

M. CATULLE MENDES, the son-in-law of Théophile Gautier, has just become the spokesman of Victor Hugo, George Sand, Alphonse Karr, Théodore Barrière, and Paul Féval, in a question of some

literary importance. The letter inspired by the eminent writers just named is addressed to the Austrian journalist Henri Laube on the subject of a projected International Society of Men of Letters. M. Laube has convoked, at Vienna, a Congress of Austrian Writers, which shall mediate on literary questions between France and the German Empire. From this basis the International Society is to rise. The German adherents are—Hackländer, Paul Heyse, Gottschall, Hettner, Geibel, and Levin Schücking.

M. JULES SIMON's new work, *Réforme de l'enseignement secondaire*, treats not only of the reforms which the author had commenced to introduce during his tenure of office, but also of all questions affecting the future of education in France, such as hygiene, gymnastics, living languages, position of masters, &c.

A GREAT deal has been written on the subject of Shakspeare's autographs, and the early editions of his plays. This month's *Polybiblion*, in a notice of the Bibliophile Jacob's tract, *La véritable édition originale des œuvres de Molière*, gives some interesting details with regard to the early editions of the great French dramatist. The first edition of Molière's works, formed by Molière himself, was published in 1673 by Denys Thierry, and only a single copy is known to exist, which is the property of an amateur at Bordeaux. The edition of 1674 was also published by Thierry, in six volumes (to which was added in 1675 a seventh, containing the *Malade Imaginaire*, and a spurious piece, *L'Ombre de Molière*), and had probably been composed and perhaps corrected at Molière's sudden death in 1673. Four copies of this edition are known to exist, and one was sold in 1860 for 910 francs. The edition of 1682, published by Molière's friends Lagrange and Vinot, after long neglect, acquired great literary importance on the discovery of a copy containing all the passages suppressed by the censor. This copy had belonged to M. de la Reynie, lieutenant-general of police; it was taken to Constantinople, but afterwards found its way into M. de Solenne's dramatic library; at his sale in 1844 it was sold for 800 francs, and when next brought to the hammer fetched 1210 francs. Another unexpurgated copy was sold in 1867 for 2,500 francs. M. Lacroix in his tract above mentioned prefers the edition of 1674-5 to all others.

THE same editor, in his *Bibliographie moliéresque*, of which a new edition is in the press, mentions eight tracts relating to discoveries of autographs of Molière. M. Fillon gives twenty-one signatures of Molière—the dramatist, like Shakspeare, used several signatures—"De Molière," "J. B. Poquelin Molière," and "J. B. Poquelin." A receipt, signed "Molière," written throughout by Molière's own hand, has recently been discovered among the papers from the Treasuries of the Etats provinciaux de Languedoc, and a facsimile issued by M. de la Pijardière, who is about to publish additions to the life of the dramatist, with a number of documents relating to his stay in Languedoc.

WE learn from the *Allgemeine Zeitung* that the late Dr. Ruland, who was head librarian at the University of Würzburg, has by his will bequeathed his books to the Vatican Library, and his valuable collection of Frankish coins to the Museum at Würzburg.

THE privileges enjoyed by readers in public libraries suffer abuse in other places besides the British Museum. In the last Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria, we read that the Library Committee is "forced reluctantly to the conclusion that some few persons, grossly and in a most dishonourable manner, abuse the freedom of admission to the library, and the unrestricted use of the books. In some instances passages, pages, and whole sheets have been abstracted from books, and chiefly those of sacred literature; entire sermons have been excised from five volumes. These most disgraceful practices have called for more

than usual vigilance of late, and, though distasteful to all concerned, a more frequent perambulation of the room than formerly by the attendants has been ordered. By these means, and by a close observance of the habits of some individuals, a stop has been put to such aggressions on the property of the public."

The number of volumes in the above-named library, in 1873, did not exceed 65,000, with upwards of 10,000 pamphlets; and the sum of 1,400*l.* was voted in the last financial year to be remitted to London for the purchase of books. The number of readers for the year 1872-3 was 237,073. These visitors, we are told, "are now admitted to a suite of apartments 230 feet long, 40 feet wide, and 40 feet high, decorated in a purely classical homogeneous style, free from obtrusive colour or undue ornament, at once a suitable place of deposit for the varied and extensive collection of valuable books, and a convenient place of resort for the occasional reader or accustomed student."

WE notice the following features in the new Dutch University Bill. It is not the intention of the Government to suppress any of the existing Universities, Leyden, Utrecht, and Groningen. The preparatory course at the Gymnasia is to be lengthened by two years, and to be made a "chiefly classical" one. The final gymnasial examination will no longer give a title to admission to the lectures in the Universities. The faculty of philosophy is described (art. 20) as comprising (a) philosophy and its history, (b) language and literature, (c) history, geography, and ethnology, together with the history of art and letters; but no mention is made of chairs for Sanskrit or any of the modern languages. No qualifications of any kind will be required in the academical teachers; they are to be nominated by the Senate. All University degrees will cease to authorise the holders of such honours to teach in the secondary schools. The Professors' fees will be abolished and replaced by liberal salaries from the Government. For the Faculty of Theology will be substituted a course on "The Science of Religion," which course is circumscribed as follows:—(a) "The History of Religious and of Theological Systems;" (b) "The History of Religious Dogmas;" (c) "The Exegesis and History of the Legends of Religion;" (d) "The Philosophy of Religion." No professor, finally, will be permitted to hold his appointment after his seventieth year.

A DUTCH Penny Magazine announces the forthcoming appearance in its columns of a new novel by Miss Braddon, entitled *Sylvia*.

IN the robbery of the poet Chaucer, on September 3, 1390, which we mentioned the week before last, Richard II.'s writ to his Barons of the Exchequer (which we also referred to) shows that Chaucer lost, not only 20*l.* of the king's money, but also his horse and other moveables. Further, on searching for the conviction of the robbers, Mr. Selby, of the Public Record Office, finds notices of two robberies of Chaucer—one of 10*l.* of numbered money between Kingston and Combe Wood, the other of 9*l.* and 40*s.* at Hatcham, in Surrey—on days very near September 3, 1390; so that they look like different robberies, though the sums of which the poet was then robbed come so nearly to 20*l.* that the difference is not certain. The robber first accused of feloniously despoiling our poet was Richard Brearley. He turned approver, and accused William Huntingfield of being the culprit; on which Huntingfield appealed to the wager of battle, and, having beaten Brearley, Brearley was hanged. But Huntingfield did not get off free, as, being guilty of other felonies, he was committed to the custody of the marshal. It is pretty certain that Chaucer, as he rode about with the king's money in his purse to pay wages, &c., must have often done it at the risk of his life.

With regard to what seemed Chaucer's neglect as clerk of the works at St. George's Chapel,

Windsor, the accounts of the executors of his successor, John Gedney, have been examined by Miss Smith for Mr. Furnivall; and they show that Gedney not only did no repairs to the chapel, but carted away to Shene, &c., the stone that Chaucer had bought. The chapel was, no doubt, allowed to tumble down or fall into entire decay, and was then rebuilt in the fifteenth century by Edward IV. Chaucer is thus cleared from blame. He has also the credit of having spent, in buying this stone, above 20*l.* more out of his own pocket than the Exchequer advanced him for the general purposes of his office.

THE same page of the *Saturday Review* (p. 172) that contained the "elaborate blunder" about Chaucer, which was commented on in our columns last week, contains almost as funny a statement about Shakspeare. "Cut out from Shakspeare the character of Hamlet, and all the subsidiary characters into which the *Hamlet* element enters as a main constituent, and, though Shakspeare would still be a very great poet, he would have made a long descent towards the level on which Jonson and Fletcher and a number of scarcely inferior rivals may be placed." So Falstaff, Henry V., Shylock, Lear, Lady Macbeth, Benedick, Beatrice, Imogen, Miranda, Puck, Caliban, &c., are very near the level of the characters of Fletcher and his "scarcely inferior rivals"! Shakspeare, the creator of comedy, of fairyland, of the beauty of woman's character, the lifter of tragedy and historic play to their true height, is but near Fletcher, &c., if the *Hamlet* side of his mind is cut away! But the *Saturday* condescends to comfort us. Shakspeare "would still be a very great poet." This is soothing.

THE Rev. F. G. Fleay has compiled for the New Shakspeare Society a table of the editions published in Quarto of Shakspeare's plays. This table shows the date, printer, and publisher of each edition; the original, if any, from which it was taken; the plays of which editions were published in any given year, and the succession of the publishers to their predecessors' copyrights. It also distinguishes genuine from spurious editions; traces the Quartos, as far as possible, into the hands of the proprietors of the First Folio; marks the editions which had not Shakspeare's name on the title-page, and those from which the Folio editors printed the plays for which they did not use independent sources. To the table are subjoined explanatory notes, and a list of the addresses of printers and publishers. From these data Mr. Fleay deduces a list of editions which it is desirable for the Society to reprint. This list we subjoin.

*Parallel Texts.*—Class I. Imperfect texts to be printed parallel with subsequent perfect ones, so as to show the manner of Shakspeare's work if the imperfect plays be really sketches, or to disprove his share in them if they be spurious:—

*Romeo and Juliet*: 1st Quarto, 1597, with 2nd Quarto, 1599.

*Hamlet*: 1st Quarto, 1602, with 2nd Quarto, 1604.

*Merry Wives of Windsor*: 1st Quarto, 1601, with Folio.

*Henry V.*: 1st Quarto, 1600, with Folio.

*Contention of York, &c.*: 1st Quarto, 1594, } with Folio of  
*True Tragedy, &c.*: 1st Quarto, 1595, } *Henry VI.*

Class II. Plays where the texts of Folio and Quartos differ greatly, and are derived from independent sources:—

*2 Henry IV.*: Quarto, 1600, with Folio.

*Hamlet*: 2nd Quarto, 1604, with Folio.

*Othello*: 1st Quarto, 1622, with Folio.

*Troilus and Cressida*: Quarto, 1609, with Folio.

*Lear*: 1st Quarto, 1608, with Folio.

*Richard III.*: 1st Quarto, 1597, with Folio.

Class III. Texts where two Quartos from independent sources are worthy of comparison in detail for critical reasons:—

*Midsummer Night's Dream*: 2nd Quarto, 1600.

*Merchant of Venice*: 2nd Quarto, 1600.

*Othello*: Quartos of 1622 and 1630.

Class IV. The other quarto editions, viz.:—

*Titus Andronicus*: 1600, 1st Quarto.

*Richard II.*: 1597, 1st Quarto.

*Love's Labour's Lost*: 1598, 1st Quarto.

*1 Henry IV.*: 1598, 1st Quarto.

*Much Ado About Nothing*: 1600, 1st Quarto.

*Pericles*: 1608, 1st Quarto.

*Two Noble Kinsmen*: 1634, 1st Quarto.

—would require only single texts to be printed.

In all instances Mr. Fleay thinks that collations of the other editions should be given. In two plays only would three texts be necessary, viz. in the cases of *Hamlet* and *Othello*. But Mr. Fleay is of opinion that it is very desirable to print, not only fac similes, but also revised texts of the imperfect plays of *Hamlet* and *Romeo and Juliet*, parallel with revised texts of the perfect copies. He will shortly publish his reasons for this opinion. By Folio throughout this notice is meant the First Folio of 1623.

As there has been a good deal of controversy lately about who was the original of Mr. Robert Browning's popular poem of "The Lost Leader," we may as well say positively, that while the character represented is that of no one man, but made up of many, as Mr. Forster tells us that Dickens's Skimpole and other characters were, yet the man who was mainly in Mr. Browning's mind when he wrote, and who in fact suggested the poem, was Wordsworth, on his change from Liberalism to ecclesiasticism and Toryism. If to any admirers of Wordsworth this fact now seems strange, they should turn to Shelley's tenderly reproachful sonnet to Wordsworth, and see how deeply he, too, felt his "leader's" defection from the cause of the liberty he loved:—

TO WORDSWORTH.

Poet of Nature, thou hast wept to know  
That things depart which never may return;  
Childhood and youth, friendship and love's first glow,  
Have fled like sweet dreams, leaving thee to mourn.  
These common woes I feel. One loss is mine,  
Which thou too feel'st; yet I alone deplore.  
Thou wert as a lone star, whose light did shine  
On some frail bark in winter's midnight roar:  
Thou hast, like to a rock-built refuge, stood  
Above the blind and battling multitude:  
In honoured poverty thy voice did weave  
Songs consecrate to truth and liberty,—  
*Deserting these, thou leavest me to grieve,*  
Thus having been, that thou shouldst cease to be.

(P.S.—We see that Mr. Bouchier, in last week's *Notes and Queries*, quotes this sonnet in confirmation of the Wordsworth original of Mr. Browning's poem. It naturally rises to everyone's mind. Mr. Bouchier is only wrong in supposing that Wordsworth was the sole original of the "Lost Leader.")

At the Stratford Jubilee in 1764, a pair of Shakspeare's gloves were presented to Garrick. These gloves Garrick valued more than his other Shakspeare relics; and Mrs. Garrick by her will bequeathed them to Mrs. Siddons. She in her turn left them to her daughter, Mrs. Combe; and she again left them to Mrs. Kemble. Mrs. Kemble has lately presented these gloves to Mr. Horace Howard Furness, of Philadelphia, the able editor of the well-known new Variorum edition of Shakspeare, in which each play is to have a volume to itself, and of which *Romeo and Juliet* and *Macbeth* are out, while *Hamlet* is in active preparation.

THE latest additions to the Vice-Presidents of the New Shakspeare Society are Sir Edward Strachey (author of *Shakspeare's Hamlet*, 1848, &c.); the Public Orator at Cambridge, Mr. R. C. Jebb, Fellow and Tutor of Trinity; the editors of the *Edinburgh* and *Quarterly Reviews*, and the *Academy*; Professor H. Corson, of Cornell University, U.S.; the Rev. H. N. Hudson, of Boston, U.S. (author of *Shakspeare: his Life, Art, and Characters*). Mr. H. H. Furness, of Philadelphia, has sent a donation of ten guineas towards the expenses of founding the New Society.

THE *Nuova Antologia di Scienze, Lettere ed Arte*, for January, contains an interesting memoir of the life and writings of Cecco Angiolieri, of Siena, a humorous poet of the thirteenth century, some of whose sonnets have been lately discovered in the Barberini Library at Rome. He was the contemporary and also the correspondent of Dante, with whom, except as a poet, he can have had no feeling in common, for his life was one of intemperance and poverty, of which his writings bear the strong impression.

At the sale of rare books and MSS. at the Rooms of Messrs. Sotheby, Wilkinson, and Hodge, on Tuesday, the following lots produced the prices annexed:—An old black-letter Bible in English, by Miles Coverdale, printed at Zürich in 1550, although wormed and made up with fac similes, 53*l.* 10*s.*; a series of 127 Ballads printed between 1670 and 1690 for singing in the streets, and sold for one halfpenny each, 43*l.*; Cranmer's Version of the Bible, issued in November 1541, imperfect, 20*l.*; Capgrave's *Legenda Angliæ*, printed in 1516 by Wynkyn de Worde, but wormed, 23*l.*; Voragine's *Legenda aurea*, also printed in 1527 by Wynkyn de Worde, imperfect, but made up with fac similes, 41*l.*; Cristine de Pisa's *Boke of the Fayt of Arme*, printed by Caxton in 1489, with several leaves in fac simile, 103*l.*; an *Officium Beate Mariæ Virginis*, printed on vellum in 1499 at Lyons, 51*l.* 10*s.*; Higden's *Polycronicon*, printed in 1527 by Peter Treveris, and considered the *chef d'œuvre* of his press, 17*l.* 15*s.*

At the recent sale of the library of the Château d'Héry, the following were among the most important works sold:—Le premier livre de la *Métamorphose d'Ovide*, traduit du latin en français par Clément Marot. Lyon: chez Gryphius, 1,150 fr.; *Les Œuvres de Clément Marot*; le tout par luy corrigé et mieux ordonné que cy-devant; imprimé à Paris par Anthoine Bonnemén sur la coppie de Gryphus de Lyon, 1,100 fr.; *Extrait ou recueil des îles nouvellement trouvées en la grand Mer Océane au temps du Roy Despaigne Fernand et Elisabeth sa femme*, fait premièrement en latin par Pierre Martyr de Millan; item trois narrations dont la première est de Cuba, la seconde qui est de la mer Océane, la tierce qui est de la prinse de Temistitan. Imprimé à Paris par Simon de Colines, 1532, 710 fr.

THE *Times* states that Sir William Muir has just given one of his 100*l.* rewards to a Delhi moulvee, Nazir Ahmed, for a third Oordoo novel of great ability and purity of style and thought—*Taubat-un-Nasuh* (the Repentance of Nasoo). The hero is a deputy-magistrate, who is led to reformation of life by an attack of cholera, during which in a dream he sees, and is judged at, the Last Day. He recovers, and educates his children religiously. The book is a tale of domestic life, unmatched for beauty, toleration, and virtue in all Mussulman literature. Its moral is that religion is the root of domestic happiness.

THE *Banker's Almanac* for 1874 (New York) contains a reminder of the effects of the war in its table of "Premium on Gold at New York, in August 1868–1873." On August 6, 1868, the figure was 50; on August 6, 1873, 15½. The Almanac has thirty-three drawings of new coins issued during 1868–72, including nine Japanese ones of from one to twenty yen, a Mexican peso, and a Hungarian dollar.

THE valuable papers lately belonging to the Earl of Macclesfield, and purchased by the trustees of the British Museum in 1872, are now completely arranged and bound, and are open to consultation by the public. The importance of these documents was pointed out by the Historical Manuscripts Commissioners in their first Report. They consist chiefly of letters addressed to Ellis, secretary to the Duke of Ormond, and afterwards Under-Secretary of State. Those of George Stepney, between 1694 and 1707, are of a very interesting character, and relate to the negotiations in which he was employed during this bustling



period—to the movements of the allied armies, the Electors of Germany, and the subsidised German troops. During these years Stepney was employed as the king's commissary and deputy in Saxony, in negotiations at Düsseldorf and Frankfurt with the Elector Palatine and the Elector of Treves, and at Loo and the Hague in negotiations which resulted in the Treaty of Ryswick in 1697. In the year 1698 Stepney was appointed envoy to Berlin, whence he was recalled in August, 1699. From March 1701 to September 1706, he was minister at Vienna. Many of his despatches are preserved amongst the State papers, but these letters to Ellis fill up large gaps in that series. The correspondence of James Cressett with Ellis between 1693 and 1702 forms another part of the Maclesfield Collection. Cressett was employed by William III. during this period at the several German Courts, where he was the king's resident, more especially at Hanover, Zell, and Hamburg. In the last year of William's reign, he assisted with Stepney, Matthew Prior, Sir Joseph Williamson, Alexander Stanhope, the Earl of Marlborough, and others, in treating with the ministers of Denmark, in concert with Holland, and with several of the German Electors, in concert with other princes, for the general peace of Europe. Other noteworthy portions of this collection are letters from Matthew Prior, dated at the Hague and Paris, between July 1695 and July 1699; and a long series of communications, extending indeed over a period exceeding forty years, from Humphrey Prideaux, the well-known Dean of Norwich, who died in 1724.

From the *Proceedings of the New England Historic-Genealogical Society* at the annual meeting held January 7, 1874, we learn that the Society has recently become possessed of a valuable collection of manuscripts illustrating the American War of Independence. These papers, which are known as the Knox Manuscripts, number about fourteen thousand separate articles, and contain letters from Washington, Lincoln, Greene, Lafayette, Laineourt, and many other prominent revolutionary soldiers.

Among these documents are to be found the original articles for the capitulation of Yorktown, with the signatures of Cornwallis and Symonds attached. The library of the Society contains at the present time upwards of 11,000 bound volumes, and well-nigh 37,000 pamphlets. The Society endeavours as far as possible to procure every book, pamphlet and broadside illustrative of the history, general, local and personal, of the New England States.

We learn from America that Messrs. J. B. Lippincott & Co. have in the press *Public Men and the Events from the Commencement of Mr. Monroe's Administration in 1817, to the Close of Mr. Fillmore's Administration in 1853*, by Nathan Sargent.

M. ARMAND BASCHET, author of *La Diplomatie vénitienne* and *Le Roi chez la Reine*, has just published a volume, *Le Duc de Saint-Simon, son Cabinet et ses Monuments*, giving the history of the papers of the Duc de Saint-Simon. On the Duke's death, March 2, 1755, his papers and MSS. were sealed, and an inventory commenced; but on the death of his cousin Claude de Saint-Simon, to whom he had bequeathed them, they were handed over by order of the king to the Foreign Office, December 21, 1760, and the Abbé de Voisenon received orders to make extracts from them. In 1819 the MS. of the *Mémoires* was given by Louis XVIII. to the Marquis de Saint-Simon, a very distant relation of the Duke, and published ten years later; but the rest of the papers—containing, probably, the Duke's correspondence with the Duc d'Orléans, historical fragments, the projects of government which he had submitted to the Duc de Bourgogne, and perhaps a supplement to the *Mémoires*—still remain in the archives of the Foreign Office.

THE American Jewish Publication Society of New York has just issued its first work, the fourth

volume of Dr. H. Graetz's *History of the Jews*, translated by the Rev. J. K. Gutheim, of New Orleans, La. The contents of the volume embrace the most interesting period in Jewish annals—the Talmudic, which is replete with suggestion to the Christian historian, from the light which it throws on the origin and development of Christianity. As Dr. Graetz well says, the disregard of this fact by Renan, Strauss, and Schenkel has avenged itself on those writers, and their brilliant delineations are often lacking the basis of historical truth merely from their ignorance of Hebrew literature of the early Christian centuries.

#### NOTES OF TRAVEL.

MR. E. COLBORNE BABER, Acting Vice-Consul at the port of Tamsuy (including Kelung), in his latest Report, just issued among the parliamentary papers, with other Consular Reports from China, supplies some curious notes on the effect produced by the growth of camphor in his district. The trees which produce this valuable article are not found within the district marked on maps of Formosa as Chinese territory. They occur only within the country of the aborigines, or upon the immediate border. The manufacture of camphor necessitates the destruction of the trees, which are never replanted; as the country becomes denuded the aborigines recede, and the Chinese effect a corresponding encroachment. The border country is thus in a continual state of disturbance, and fearful outrages are committed by both sides on every opportunity. A naval officer, lately returned from an expedition into the interior, informed Mr. Baber, that on entering the hut of one of the aborigines, he was shown six Chinese queues hanging behind the door (the possession of a queue indicating the previous capture of a head), and in another place he passed a party who were feasting in honour of a newly-taken head. On the few occasions when they have been visited by foreigners, the aborigines have shown a disposition to be friendly, but with the Chinese it is a veritable "war to the knife." It is worthy of remark, adds Mr. Baber, that the local Chinese use the same word "hwana," savage, to designate aborigines and foreigners alike.

From the same Reports may be gathered a variety of facts illustrating the remarkable decrease in the amount of opium imported into China, from the tendency of the natives to smoke the home-grown article, which they find less deleterious than the foreign; and another great advantage is that the habit of smoking it can be comparatively easily thrown off. The Rev. Doctor Edkins, in travelling overland from Tientsin to Shanghai, passed through a poppy-growing district, and thus writes to Mr. Malet: "An opium cultivator told me that a mow of land planted with poppies yielded him five ounces of silver a year, while ordinary crops of wheat, millet or kauliang would yield him one ounce or more. So great a profit must continue to spread the cultivation rapidly till price descends. The greediness of the consumer for his gratification, and a perpetual increase of the number of smokers, have hitherto tended to keep the price high; the competition of growers must now, however, so act as to reduce it." The French consul at Hankow, M. Blancheton, writes that there are in Chungking alone about 3,100 smoking shops, which pay each a license of 300 cash a month to the local magistrate. On the other hand Mr. Consul Mongan reports that, while visiting some works in the neighbourhood of Tientsin, he was much struck with the fine appearance of the soldiers and the heartiness with which they worked. The reason of this was that opium-smoking was not allowed in the camp, the men being strictly watched. The punishment for breaking the rules was slitting or excision of the upper lip for the first offence, and decapitation for the second. Thus in one part of the empire we find the magistracy deriving a large income from the permission of a practice which in another part is punished with death.

THE appointment of one and the same minister to represent the dignity of Portugal in China, Japan, and Siam, seems to imply an absence of correct appreciation of geographical distances on the part of the Portuguese Government, or unbounded faith in the physical powers of endurance of their representative. Tokio and Pekin are at least twenty-one days' distance apart, and the travelling by sea and journeying by land, which a transit from the one Court to the other necessitates, are not only excessively fatiguing, but even dangerous. In point of practicability and comfort, they present greater drawbacks than any ambassador would be likely to meet with, who should combine the united charges of the legations at Rio Janeiro and Paris. Italy has, it appears, from prudential motives of economy, shown a similarly grandiose indifference to geographical distances by appointing one minister to represent her young kingdom in three empires of the far East.

The *Gazzetta di Venezia* of February 3 informed its readers that the newly accredited Japanese minister, Kavasase, left Tokio in the month of December, and may be expected about the middle or end of this month, at Rome, to present his credentials to the King of Italy. According to the *Gazzetta's* correspondent, the Mikado is assiduously devoting himself to the study of European languages; and, to the surprise of the writer and of all other foreigners in Japan who do not belong to the Great Fatherland, his Imperial Majesty has made choice of German to begin with. His subjects in the meanwhile have the opportunity afforded them, in all the upper schools of learning, to speak English, French, German, Russian, or Chinese; while, according to a recent edict, Latin and Greek are for the future to be added to the curriculum of studies incumbent on Japanese candidates for high places in the honour lists.

THE following telegram has been sent to the English papers from Cairo, dated the 16th instant:—"Dr. Beke, the English traveller, reports from the Gulf of Akabah that he has found the true Mount Sinai one day's journey north-east of Akabah. It is called by the Arabs Jebel-Nour, or 'Mountain of Light.' Its height is 5,000 feet. On the summit Dr. Beke found the remains of sacrificed animals, and lower down some Sinaitic inscriptions, which he copied."

THE *Allgemeine Zeitung*, February 16, states that a letter has been received by the Grand Duke of Saxe-Weimar from the traveller G. Rohlf, dated January 8; in which he announces his arrival at Gasr in the Libyan oasis Dachel, after having opened an entirely new route from Siut to Faráfrá, and thence to Gasr. The expedition had been twenty-one days on the way, travelling from sunrise to sunset each day, either on foot or on camels. The last three days the travellers had suffered great privations, having had to make their way between sand-hills from 60 to 70 mètres high, without a trace of vegetation to be seen, and having had to walk over sulphurous and siliceous deposits. Near Dachel they had been gladdened by the sight of a line of rocks, through which the finest mountain-passes that they had yet encountered led them to the oasis, where the men and camels were to rest for fourteen days. Herr Rohlf was expecting fresh supplies from Siut; and when these reached him, he intended to push on to Kufra, nothing daunted by the formidable and unexpected difficulties that he had met with thus far.

FROM a letter from the Abbé Armand David, dated Kiang-si and addressed to a member of the Paris Geographical Society, we learn that this traveller, in his journey through China, has discovered that the river Hangkiang, the very name of which was until lately unknown, is by no means an insignificant stream, but, on the contrary, an important highway of commerce, traversed by vessels of every size. The lower part of the river

is wide, but studded here and there with sandbanks. The remainder of the stream is navigable, but the rapids are numerous and rocks are not unfrequent. Coal was seen to exist in two places in the south-east of Shansi and in the north-east of Houpe. The town of Kien-tchang-fu, about three leagues off, is well provided with coal, as, indeed, are all the towns passed by Père David from Kiu-kiang up to Kiang-si. He wished to measure a mountain in sight of his house, and seemingly about 10,000 feet high, but the sudden illness of two of his servants prevented him from doing so. He intends to finish his tour by a journey along the eastern parts of Kiang-si, and perhaps by a visit to Fo-kién.

#### MR. HALES'S MILTON LECTURE.

ON Wednesday evening, at the London Institution, Mr. Hales delivered his second lecture on Milton, the special subject *Samson Agonistes*. After remarking on the long interruption in Milton's poetry-writing that followed *Lycidas*, only certain sonnets being published between *Lycidas* and *Paradise Lost*, Mr. Hales proceeded to point out the historical and biographical interest of *Samson Agonistes*, how beneath its seemingly cold classical form there beats fervently the pulse of the time that gave it birth. Take the choral song 652-709, especially 687-709, and notice the references to the brutal revenge inflicted at the Restoration on the bodies of Cromwell and Ireton, to the imprisonment of Hutchinson and Marten, to the condemnation of Vane; but the play as a whole abounds in allusions to the political reverses amidst which it was written. Milton is amazed at what he witnesses, and finds the lesson of patience hard to learn. The very name *Agonistes* is meant to refer to the moral and spiritual struggles of the hero. He wrestles with doubt. After some remarks on the Greek form of the play, and Milton's intense appreciation of Greek art, the lecturer pointed out that the play represents the figure of Samson in three attitudes—(1) forlorn and wretched, scarcely able to heave the head, ill recognisable by his friends the Danites and his father; (2) with his moral courage, and then with his physical courage returning; (3) once more as the Deliverer, with all his errors atoned for and forgotten in a glorious end; so that—

"Nothing is here for tears, nothing to wail,  
Or knock the breast, no weakness, no contempt;  
Dispraise, or blame; nothing but well and fair,  
And what may quiet us in a death so noble."

#### SELECTED BOOKS.

##### General Literature and Art.

- GONCOURT, E. et J. de. L'Art au dix-huitième siècle. Deuxième édition, revue et augmentée. Paris: Rapilly. 20 fr.  
HAZLITT, W. Carew. Charles and Mary Lamb: Their Poems, Letters, and Remains. Now first collected, with Reminiscences and Notes. Chatto & Windus. 10s. 6d.  
L'ESTIANG, Sir G. B. Recollections. Sampson Low. 14s.  
MICHAELIS, G. Grundlage der Geschichte d. Münzwesens. Berlin: Mittler und Sohn. 4 Thl.  
SCHLIMMANN, H. Trojanische Alterthümer. Bericht über die Ausgrabungen in Troia. Leipzig: Brockhaus. 2 Thl.  
SCHLIMMANN, H. Atlas trojanischer Alterthümer. Leipzig: Brockhaus. 18 Thl.  
SHAKESPEARE-GALERIE. Charaktere und Scenen aus Shakespeare's Dramen. Mit Text von F. Fecht. 7. Lfg. Leipzig: Brockhaus. 14 Thl.  
WALTER, James. Shakespeare's Home and Rural Life. Longmans. 52s. 6d.

##### History.

- AHLFELD, F. Bruder Berthold von Regensburg, der grösste deutsche Prediger des Mittelalters. Halle: Mühlmann. 6 Ngr.  
BOEITLINGER, A. Die holländische Revolution 1787, und der deutsche Fürstentum, b. besond. Bezug auf Carl August von Sachsen-Weimar. Bonn: Cohen und Sohn. 12 Ngr.  
CHEREAU, A. Les Ordonnances faites et publiées à son de trompe par les carrefours de cette ville de Paris pour éviter le danger de peste, 1531. Paris: Willem. 5 fr.  
COLET, L. La Jeunesse de Mirabeau. Paris: Dentu. 3 fr.  
IDEVILLE, H. de. Les Piémontais à Rome. Souvenirs d'un diplomate, pour servir à l'histoire du second empire. Mentana. La prise de Rome. Bruxelles: Maquardt. 3 fr. 50.  
LAMPROS, Sp. P. De conditorum coloniarum graecarum indole praemisque et honoribus. Berlin: Calvary. 12 Ngr.  
RYBKA, H. Bruder Elias von Cortona, der 2te General d. Franziskaner-Ordens. Leipzig: Naumann. 4 Thl.  
VIEL-CASTEL, L. de. Histoire de la Restauration. Tome 15. Paris: Michel Lévy frères. 6 fr.  
YEATMAN, J. P. The History of the Common Law of Great Britain and Gaul. Part I. Stevens. 10s. 6d.

ZIEGLER, A. Regimontanus (Johannes Müller aus Königsberg in Franken) der geistige Vorläufer des Columbus. Dresden: Hückner. 20 Ngr.

##### Philology.

- BARTHELEMY SAINT-HILAIRE, J. Politique d'Aristote, traduite en français. 3<sup>e</sup> édition, revue et corrigée. Paris: Ladrance. 10 fr.  
FOERSTERMANN, E. Geschichte d. deutschen Sprachstammes. 1. Bd. Nordhausen: Förstemann. 4 Thl.  
PALMER, A. P. Ovidii Nasonis Heroides XIV. Longmans. 6s.  
RINKE, C. J. De difficilioribus locis satirarum Horatianarum. Münster: Mitschörfer. 6 Ngr.  
WITT, J. M. Ueber den Genetiv d. Gerundiums u. Gerundivums in der lateinischen Sprache. 1. Thl. Berlin: Calvary. 12 Ngr.

##### Physical Science, &c.

- AUERBACH, L. Organologische Studien. 1. Hft. Breslau: Morgenstern. 2 Thl.  
BAILLON, H. Histoire des Plantes: Monographie des Géraniacées, Linacées, Trémadracées, Polygalacées et Vochysiées. Paris: Hachette. 7 fr.  
BILLROTH, Th. Untersuchungen über die Vegetationsformen von Coccolibacteria septica. Berlin: Reimer. 16 Thl.  
BURBIDGE, F. W. Cool Orchids, and how to Grow them. Hardwicke. 6s.  
CORRETT, A. F. The Climate and Resources of Upper India, and suggestions for their improvement. Allen. 6s.  
DYBOWSKI, W. Monographie der Zoantharia sclerodermata rugosa aus der Silurformation Estlands, Nord-Livlands und der Insel Gotland. Dorpat: Gläser. 1 Thl.  
FAYRE, J. The Thanatophidia of India; being a description of the Venomous Snakes of the Indian Peninsula. 2nd ed., enlarged and revised. Churchill. 147s.  
FOUILLEE, A. La Philosophie de Socrate. Paris: Ladrance. 16 fr.  
REVY, J. G. Hydraulics of Great Rivers: the Paraná, the Uruguay, and the La Plata Estuary. Spon. 42s.

##### Theology.

- DALE, T. P. A Commentary on Ecclesiastes. Rivingtons. 7s. 6d.  
LICHTENBERGER, F. Histoire des idées religieuses en Allemagne. 3 vols. Paris: Sandoz et Fischbacher. 22s. 6d.  
MYERS, F. Catholic Thoughts on the Church of Christ and the Church of England. Isbister & Co.  
NEALE, J. M. A History of the Holy Eastern Church. The Patriarchate of Antioch, to the Middle of the Fifth Century. Rivingtons. 10s. 6d.  
TAYLOR, C. The Dirge of Coheleth in Eccles. xii. discussed and literally interpreted. Williams & Norgate.

#### PARIS LETTER.

4 Place Wagram, Paris, Feb. 17, 1874.

Louis Philippe was not precisely a Leo X.; the "prosperous reign" to which it has become the fashion to look back tearfully was somewhat more favourable to Bourse speculation than the gentler arts. But it will shine beside the Septennat. The Orleanist ministers are eclipsing the Orleanist king. Their short administration is already remarkable for the suspension or suppression of six score newspapers and reviews. It is characterised by a peculiar and amusing loftiness in its relations with *les gens de lettres* and the intellectual professions generally. It prohibits the performance of *Lucrezia Borgia*—as a drama;—and encourages the *Fille de Madame Angot*; it interdicts *Les Misérables*, because the purest and tenderest character in the piece is a Bishop; and it permits a nightly exhibition of nudity in the *Merveilleuses*—because the exhibition is considered to be anti-republican. With the same intelligent comprehension of literary influences it seizes almanacks because they exhibit portraits of M. Thiers; pamphlets, because the statistics they contain on the subject of the Société de St. Vincent de Paul are "irreligious;" the violent work of an ardent Monarchist, because it is called "Le Fond de la Société sous la Commune," and recalls "a page of our history which had better be left to oblivion." The last feat of this kind is the prosecution and condemnation of F. V. Raspail, the democratic *savant* and propagator of a new and widely popular system of medicine. M. Raspail has published annually for the last fifteen years an *Almanach Météorologique*, which was in reality a mere review of the scientific movement of the year. But under the head of *Ephémérides* it contained a little news, and it is these paragraphs that M. de Broglie considers subversive of moral order. When read aloud by the

Procureur of the Republic, the few incriminated lines merely suggested that moral order must be a rather more dangerous condition than permanent revolution if such criticisms can destroy it. M. Raspail commended the rising of 1848, suggested that the Commune did not burn all the buildings that suffered during the bombardment, and considered the summary execution of M. Millière an unjustifiable assassination. Raspail presented his own defence, and was condemned to two years' imprisonment. He received the order to appear before the Court on his eighty-first birthday. The most influential member of the jury that condemned him was M. Faye, of the Institute, whom Raspail had attacked on the subject of his theory concerning the solar spots.

This is the first remarkable achievement of the re-established Committee of Colportage—which, during the Empire, never interfered with Raspail's publications. The peculiar views of the committee with respect to what is wholesome and unwholesome in literature is evidenced by one or two other recent events. It has just authorised the publication of a new theatrical journal which its founders have with cheerful effrontery entitled *La Claque*. We know what *la Claque* means; but the means by which the institution is maintained are perhaps less familiar. The "chef de Claque"—or the editor of *la Claque*—is a theatrical power to whom *prima donna* and *soubrette* must bow alike. He has a corps—or a journal—at his command; and, thus supported, he makes his bargain with actor and actress. One salvo on entering costs so much; one round after "points" a lesser sum; a recall is expensive, and a bouquet ruinous. There is a similar tariff for hisses ordered to serve professional or private jealousy. This is the system to be openly carried on by *la Claque*, and with such a programme before them the Commission du Colportage has accorded its authorisation. But, on the other hand, political journals are rigorously discountenanced. M. Alfred Assolant, the well-known writer on England, demanded permission to publish a journal to be called the *Cri du Peuple*, and was informed that no new political prints would be allowed to appear before the passing of the new press laws.

And yet even the Governmental press is not absolutely worthless as adviser and suggestor. It has recently put forward a monster project, which the official circles of the University appear somewhat inclined to put into practice. The project is based on premises which are perhaps not indisputable, but which the orthodox professors of the left bank of the Seine are not likely to dispute. All existing encyclopaedias are imperfect or partial, it appears—that of D'Alembert being absolutely abominable. In order to fill up the chasm in learning and literature thus made more or less apparent, it is suggested that an *Encyclopédie du Dix-Neuvième Siècle* should be formed—a history of ideas, things, and men—under the presidency of the Minister of Public Instruction, and the supervision of a committee of ten literary, scientific, and artistic celebrities. Fifty contributors would be named: four members of each of the five sections of the Academy; twenty writers already known, and ten struggling *débütants*. Each contributor would receive 3,000 francs a year, plus the species of official title conferred by his nomination. Every *attaché* would be required to contribute annually fifty quarto pages—which would yield two volumes. Lastly, it is said that



two or three publishers have already offered to defray half the cost of the undertaking. This programme is seductive at first sight; but in the present condition of French parties it could scarcely result in anything better than an elaborate and pedantic attempt to refute every system of philosophy, every theory of science, every code of morals that has not received the stamp of the Ministry of the Interior and the approbation of Mgr. Dupanloup.

Who will receive M. Emile Ollivier at the Academy? The debate has been long and delicate. M. Dufaure, advocate and deputy, was originally selected; but more prudent counsels prevailed. M. Dufaure is an ardent partisan of the Thiers' government, and consequently no warm friend to Imperialism. The collision between the Minister of M. Thiers and the Minister of Napoleon III.—both of them eloquent advocates—would have made the ancient walls of Mazarin's palace ring with unacademical vituperation. M. Emile Augier was finally chosen. The dramatist has a reputation for graceful good humour, and is anything but a passionate politician. M. Ollivier intends to found a bi-monthly review whenever the state of siege shall be raised. This periodical is to resemble the *Revue des Deux Mondes*, and will be edited by the ex-Minister of the Interior.

Michalet died with his work completed. The fourth volume of his *Histoire du Dix-Neuvième Siècle* is published, and, I believe, there are but a few addenda wanting to complete the work—one of the most powerful analyses of the Bonapartes' influence in France that has yet been given to the world.

EVELYN JERROLD.

### CORRESPONDENCE.

DR. LIVINGSTONE.

Vicarage, Leytonstone, Feb. 18.

A trying interval must in any case elapse before, under the most favourable circumstances, we can hear again from Lieut. Cameron and his comrades. In the meantime those who would still trust that an error has crept in somewhere, busily sift every item of correspondence to see whether any single grain of hope was cast aside in the universal distress which fell upon all at the intelligence of Dr. Livingstone's death.

Nor is it altogether unworthy of notice that private letters have come to hand in which it is shown that the doubts prevailing in this country have been preceded by strongly expressed ones at Zanzibar, entertained too by those who not only are very able to form a calm judgment, but who have free intercourse with Arabs most likely to be acquainted with all that reaches the coast in the shape of news.

On the other hand, we must confess to something like an additional pang of sorrow on reading a letter from Lieut. Murphy, which has been sent to the public journals.

The first impression left upon us as we read Lieut. Cameron's very brief narrative was, that if the men had been ever so willing to bear the body of their leader to the coast, the difficulties surrounding the undertaking would have been almost insuperable. Foremost amongst these we placed the horror that would be excited in the villages and towns on the route, to say nothing of the actual hostility which might be stirred up. Lieut. Murphy supplies the missing link in the following words:—"His followers had then subjected the body to a rough process of preservation, and were taking it with them, spite of the greatest opposition on the part of the inhabitants of the country through which they passed, whose superstitions were roused," &c. In this assertion a tone

of reality at once breaks in upon us. We observe that several comments have been made on the "rough process" of embalming adopted by the men: it is commonly asked, "Where could they procure the salt and the brandy said to have been employed for the purpose?" Now it certainly is quite true that salt can be bought of the natives in large quantities in various localities. In the vicinity of Lake Shirwa I have seen it brought for sale in packages of 40 or 50 lbs. weight, and the process of extracting it is known wherever it exists. As to preserving a dead body in salt, I deny that it is possible in Central Africa. No brandy could possibly be found by Dr. Livingstone's followers, except the small quantity reserved for medicinal purposes in his baggage: even this had in all probability come to an end before the date of his reported death.

That Cameron and his companions have dealt out to us the least possible quantity of detail, is very much to be regretted. Surely when they speak of the body being borne along in "a box," it must have occurred to them to cross-question the messenger severely on such a statement. How could a box of the dimensions required possibly be carried about by Dr. Livingstone and his followers? Failing this, we may state at once that Inner Africa does not possess a plank of which to make one, a foot long. The saw and adze are unknown, and the only substitute of any sort for a box would be a canoe. All these perplexities and many more may be rapidly dashed aside by some stern and brief facts concerning the arrival of the body at Unyanyembe, and these we are liable to receive at any moment after Monday next; but in the meantime unnecessary pain is caused by our inability to extract from the writings of the trio who sat on the messenger's story any replies to a host of obvious questions which started up the instant the reported death was telegraphed to us.

It may interest some to know that Chuma and Susi, whose names have appeared once or twice, are in all probability with the party approaching Unyanyembe.

Chuma was liberated from the slavers by Dr. Livingstone and those acting with him in 1861, upon the Shiré highlands. As a lad, he was always remarkable for his good temper and extreme bravery; boys twice his size knew it was not safe to bully Chuma, and when we remember the hardships he has undergone during the whole period of Livingstone's later travels, it would seem that his courage has stood the test of time. For the first three years of his freedom he lived with Bishop Mackenzie's party, at Margomero and Chibisá, and he was for a short time on Mount Morambala. Here he joined Dr. Livingstone, who always took a great fancy to him. In almost his last letter to me, Livingstone stated that he wished he could afford to educate Chuma at Bombay. It is true that during his last sojourn in England the Doctor placed him under temporary instruction in India, previous to taking him back to Africa. Susi has a like time of faithful service to record. Accustomed to Portuguese ways on the Zambesi, he joined the *Pioneer* at Shupanga in 1864, and followed the fortunes of the little ship till she reached Mozambique. Here he was transferred to the *Lady Nyassa*, and in her accompanied Dr. Livingstone during his perilous voyage to Bombay. He subsequently returned to Africa with Livingstone, and has continued in his service. When one considers the inability experienced by all native Africans to share in the enthusiasm of a discoverer or geographer, and the hardships, risks, and illnesses connected with an eight years' exploration such as Livingstone's has been, we must acknowledge that pluck and endurance have been displayed by the men in a degree only second to that of their leader, and no small amount of interest will cling to them as well as to some who, although serving for a shorter time, have been tried hardly and severely enough in the regions of the Nile's sources.

HOBACE WALLER.

13 College Terrace, Camden Town, Feb. 19.

In a recent number of the *Athenæum* appears a letter from Captain R. Burton, in which, after rashly accrediting "the premature death" of Dr. Livingstone, he goes on to state that "this is the third time that the heroic Scotchman has passed between the Tanganyika and Nyanza (Kilwa) lakes." From this it is evident that he revokes the statement made by him in his Supplementary Papers to the Mwata Cazembe (xxix.), that "Dr. Livingstone has marched to the interior from Buromaji on the east coast," and seeks to supply its place by other inferential proofs of the total separation of the lakes Tanganyika and Nyanza, which might be more correctly named Nyanza and Nyanja. But in order to prove this separation he boldly assumes it. The traveller, he says, rounded the southern water and marched to the southern end of Tanganyika. For this he has no authority whatever. He writes his own very erroneous conceptions. The track assigned by him to Dr. Livingstone is as far as possible from the truth. The latter, instead of "rounding" the southern lake, struck westward from it and crossed the Aroangoa, in lat. 12° 45' S.—twenty miles further south, and probably forty further west, than Lacerda's route. He then ascended to the plain of the Mbizas, whose country (Lobisa) lies about the western affluents of the Aroangoa; thence he went north-westward, up the course of the Chambezi, to Lake Liemba, which he does not describe as a projection or branch of Tanganyika. He believed himself to be near the lake which he thus names (the Nyanza of the natives), and he seems to have learned that it turns eastward. Now, we know that if Nyanza and Nyanja be parts of one lake, the middle portion which unites them must run more or less from west to east, as described by Mr. Erhardt, from native accounts. The central portion of the lake therefore lies probably much to the east of Liemba. We know that the Thames flows from Limehouse to Blackwall, and yet a man may march in all directions and pass on dry land between those places; neither does Dr. Livingstone's march from the Aroangoa and Lobisa to Liemba prove the separation of the lakes. And it is obvious that what cannot be concluded from his march eastward receives no support from his march back again to the west.

As to Dr. Livingstone's third journey between the lakes, there is no evidence whatever that in 1872 "he passed round the southern end of the Tanganyika lake." Besides, we are not in this case reduced to rely on conjectures; we have the testimony of Mtesa, the King of Uganda, in his letter to Sir S. Baker, that in 1872 Dr. Livingstone left Ujiji, crossing the lake to the west.

W. D. COOLEY.

### THE SITE OF HOMER'S TROY.

8 Altenburg Gardens, Clapham Common,  
Feb. 17, 1874.

The assumption of Dr. Schliemann that the site of *Homer's Troy* was that now known as Novum Ilium, has been long clearly disproved by a critical examination of the text in relation to the locality. Hahn settled this question to his own satisfaction, I believe, in his second visit; and Nicolaides (*Topographie et plan stratégique de l'Iliade*) has shown that no other site than Bounarbashi accords with all the demands of the Homeric text.

A geological examination of the Troad shows that no change in its river-courses of moment can have taken place, and that no river can have run between the Greek fleet on the Hellespont and Novum Ilium; while we find that in all the actions where the river is alluded to, it is implied, or directly said, that the road from the city to the fleet crossed the Xanthus. In the march on the Greek camp the left of the Trojan army is on the river; Hector, wounded before the camp, is carried in his chariot to the city, and, arriving at the river, the attendants throw water on him

Achilles, pursuing the Trojans to the city, follows them through the ford, where he kills Asteropeios, though his javelin, missing its aim, goes by and is fixed in the opposite bank; and finally, Priam, going to ask for the dead body of Hector, stops his mules and horses to permit them to drink at the river. These would have been impossible incidents if the Homeric Troy had been at the site called Novum Ilium.

If Dr. Schliemann demands in vain the name of the ruins he has found, he may be consoled with the recollection that Achilles boasts of having sacked eleven cities\* in the plains of Troy, and that Novum Ilium may be any one of them. That it should be Troy itself is possible only on the supposition that Homer himself (and with him all Greek traditions of his time) was mistaken. Mauduit and Hahn found true Pelagic walls at Bounarbashi, and Hahn himself assured me at Syra in 1867 that he was convinced that these marked the site of Troy. Homer himself may have been deceived by them, more evident in early Greek times than now, and have placed Troy incorrectly; but there is no evidence of antiquity more certain than the presence of the true Pelagic (so-called) walls, which invariably belong to the Stone period; and if Schliemann has not found these at Hissarlik, he may be sure that the ruins at Bounarbashi are older than his, and more likely to be those of Troy, all treasures and pottery to the contrary notwithstanding; and even if he has, they cannot be referable to the Homeric tradition, which thus does not enter into the case as evidence; and we must conclude that if Dr. Schliemann has found Troy, Homer must have been as far from a clear knowledge of its true position as we are, and that in the heroic days it had already become a lost site.

W. J. STILLMAN.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 21,	1 p.m.	Sale of Mr. Graham's pictures at Christie's.
	3 p.m.	Royal Institution: Mr. Bosworth Smith's second lecture on Mohammedism.
	"	Crystal Palace Concert (Music to <i>Midsummer Night's Dream</i> ).
	8 p.m.	Saturday Popular Concert, St. James's Hall (Halle, Jonchm).
MONDAY, Feb. 23,	7 p.m.	Gounod's Concert (St. James's Hall).
	8 p.m.	Institute of Actuaries.
	"	Monday Popular Concert.
	"	Royal Asiatic Society.
TUESDAY, Feb. 24,	"	Society of Arts: Cantor Lecture VI., on "Fermentation."
	8.30 p.m.	Geographical.
	8 p.m.	Anthropological.
	"	Mr. Ransford's Annual Concert, St. James's Hall.
WEDNESDAY, Feb. 25,	1 p.m.	Sale of Impressions of Turner's <i>Liber Studiorum</i> , &c., at Christie's.
	8 p.m.	Royal Society of Literature. M. F. Bompis on "A Coin of Ichnae in Macedon, and on Macedonian Coins generally."
	"	Society of Arts. Mr. Shirley Hibberd on "A New System of Cultivating the Potato with a view to augment Productiveness and prevent Disease."
	"	Society of Telegraph Engineers: Mr. Holmes on "Torpedoes." (Inserted in error last week.)
THURSDAY, Feb. 26,	"	Geological.
	"	London Ballad Concert.
	6 p.m.	Philosophical Club. (Willis's Rooms.)
	8 p.m.	British Orchestral Society, St. James's Hall.
FRIDAY, Feb. 27,	8.30 p.m.	Antiquaries. Royal.
	3 p.m.	Royal United Service Institution: Major-General Syng on "Improvements in the Sanitary Arrangements for Barracks and Camps."
	7.30 p.m.	Creation at Exeter Hall.
	8 p.m.	Royal Institution: Mr. F. Galton on "Men of Science, their Nature and Nurture."
	8 p.m.	Quekett Club.

\* Achilles' reply to Ulysses, book ix.

#### SCIENCE.

*The Naturalist in Nicaragua.* A Narrative of a Residence at the Gold Mines of Chontales; Journeys in the Savannahs and Forests; with Observations of Animals and Plants in reference to the Theory of Evolution of Living Forms. By Thomas Belt, F.R.S., Author of *Mineral Veins, The Glacial Period in Europe, &c. &c.*, with Maps and Illustrations. (London: John Murray, 1874.)

MR. BELT is a mining engineer, the author of a professional work on *Mineral Veins* (Weale, 1861), whose professional duties have taken him far and wide over the face of the earth, in North and South America, and in Australia, and who is at this moment travelling beyond the Urals on his way to the Altai Mountains on the borders of Thibet. Wherever he has gone he has had a keen and well-informed eye for all that was strange and beautiful about him, and long ago made a name among scientific men as a zealous, accurate, and accomplished naturalist. The present work is the record of his observations on the natural history of Nicaragua, during the four or five years, 1868-1872, that he was employed in that State as superintendent of the gold mines of Santo Domingo, in Chontales.

Mr. Belt was unusually lucky in having in Nicaragua a field that had never before been explored by a scientific naturalist. Many books and official reports have been written on the State in relation to the proposed interoceanic canal through the Isthmus, but excepting general descriptions of scenery in Squier's works (New York and London, 1852, 1853, for which he obtained the gold medal of the Geographical Society of Paris), and Seemann's occasional papers in the *Gardeners' Chronicle* on its flora, nothing has been done for the natural history proper of Nicaragua since the time of Oviedo (1526-56), whose special work on Nicaragua remains in fact unpublished to this day, although a French translation of the inedited MS. was published in Paris in 1840 (Fernaux-Compans, vol. ix.).

Mr. Belt's descriptions of the mimetic insect forms to be found in Nicaragua are the most interesting part of his book, and are particularly valuable in relation to the descriptions given by Bates and Wallace of similar mimetic forms among the insects of South America and the Eastern Archipelago. Amongst the most curious of these mimetic insects of Chontales, Mr. Belt describes species of *Orthoptera* which resemble green leaves, and of *Pterochroza* which resemble dry leaves in every stage of decay, and the larva of a species of *Phasma* which has a wonderful resemblance to a bit of moss. These are illustrated at pp. 381-82, where Mr. Belt writes:—

"Since Mr. Bates brought forward the theory of mimetic resemblances, its importance has been more and more demonstrated as it has been found how very largely animal life has been influenced in form and colour by the natural selection of the varieties that were preserved from their enemies, or enabled to approach their prey through the resemblance they bore to something else. So general are these deceptive resemblances throughout nature that it is often difficult to determine whether sexual preferences, or the preservation of

mimetic forms, has been most potent in moulding the form and coloration of species, and in some the two forces are seen to be opposed in their operation. Thus in some butterflies that mimic the *Heliconidae*, the females only are mimetic, the males retaining the normal form and coloration of the group to which they belong. In such cases it appears as if the females have not been checked in gradually assuming the disguise they wear; and it is important that they should be protected, as they are more exposed to destruction while seeking for places to deposit their eggs; but that both sexes should not have inherited the change in form and colour when it would have been beneficial to both can only be explained, I think, on the supposition that the females had a choice of mates, and preferred those that retained the primordial appearance of the group. This view is supported by the fact that many of the males of the mimetic *Leptalides* have the upper half of the lower wing of a pure white, whilst all the rest of the wings is barred and spotted with black, red, and yellow like the species they mimic. The females have not this white patch, and the males usually conceal it by covering it with the upper wing, so that I cannot imagine its being of any other use to them than as an attraction in courtship, when they exhibit it to the females, and thus gratify their deep-seated preference for the normal colour of the order to which the *Leptalides* belong."

Mr. Belt points out some remarkable instances of the intimate connection between insects and birds and plants. Darwin has shown that the scarlet-runner, like many other plants, is dependant for the fertilisation of its flowers on the humble-bee, and that it is provided with a wonderful mechanism, by means of which its pollen is rubbed into the head of the bee and received in the stigma of the next plant visited. Mr. Belt found that the scarlet-runners in his garden at Santo Domingo bloomed abundantly, but as none of the humble-bees of the country frequented the flowers, they never produced a single pod. The flowers of the lofty climber, *Marcgravia nepenthoides*, are disposed in a circle, hanging downwards, like an inverted candelabrum. From the centre of the circle of flowers is suspended a number of pitcher-like vessels, which, when the flowers expand in February and March, are filled with a sweetish fluid. This liquid attracts insects, and the insects numerous insectivorous birds. The flowers are so disposed, with the stamens hanging downwards, that the birds to get at the pitchers must brush against them, and thus convey the pollen from one plant to another. Many other instances are given as interesting as any described in Darwin's *Fertilization of Orchids*.

At p. 222 *et seq.*, he writes:—

"Both in Brazil and Nicaragua I paid much attention to the relation between the presence of honey-secreting glands in plants and the protection of the latter secured by the attendance of ants attracted by the honey. I found many plants so protected; the glands being specially developed on the young leaves, and on the sepals of the flowers. Besides the bull's horn acacias, I, however, met with two other genera of plants that furnished the ants with houses, namely, the *Cecropiæ*, and some of the *Melastomiacæ*; but I have no doubt that there are many others. The stem of the *Cecropia*, or trumpet tree, is hollow, and divided into cells by partitions that extend across the interior of the hollow trunk. The ants gain access by making a hole from the outside, and then burrow through the partitions, thus getting the run of the whole stem. They do not obtain their food directly from the tree; but keep brown scale insects (*Coccidæ*) in the cells, which suck



the juices from the tree, and secrete a honey-like fluid, that exudes from a pore in the back, and is lapped up by the ants. In one cell eggs will be found, in another grubs, in a third pupae, all lying loosely. In another cell, by itself, a queen ant will be found, surrounded by walls made of a brown waxy-looking substance, along with about a dozen *Coccidae* to supply her with food. I suppose that the eggs are removed as soon as laid, for I never found any along with the queen ant. If the tree be shaken, the ants rush out in myriads, and search about for the molester. This case is not like the last one, where the tree has provided food and shelter for the ants, but rather one where the ant has taken possession of the tree, and brought with it the *Coccidae*; but I believe that its presence must be beneficial."

Several other facts of the same kind are stated, and Mr. Belt concludes that these trees attract insects that will protect their leaves and flower-buds from being injured by herbivorous insects and mammals. But the greatest destroyers of tropical vegetation are insects, the leaf-cutting ants:—

"The ceaseless, toiling hosts impress one with their power, and one asks—What forest can stand before such invaders? How is it that vegetation is not eaten off from the face of the earth? . . . Further acquaintance will teach the enquirer that just as many insects are preserved by being distasteful to insectivorous birds, so very many of the forest trees are protected from the ravages of the ants by their leaves either being distasteful to them, or unfitted for the purpose for which they are required, while some have special means of defence against their attacks. *None of the indigenous trees appear so suitable for them as the introduced ones. Through long ages the trees and the ants of tropical America have been modified together.* Varieties of plants that appeared unsuitable for the ants had an immense advantage over others that were more suitable; and thus through time every indigenous tree that has survived in the great struggle has done so because it has had originally, or has acquired, some protection against the great destroyer."

Mr. Belt's description of his garden at Santo Domingo might be the description of a garden in Western or Southern India, and impresses the reader with a sense of the services of the Portuguese in introducing the fruits, and vegetables, and flowers of tropical America into India, and of India into America during the time of their power in the East. The cashew-nut, the custard apples (*Ram-phul* and *Sita-phul*), papai, guava, pine-apple, maize, tobacco, and chilies are the widest-spread and commonest productions of Indian orchards and kitchen-gardens, and were all, excepting perhaps tobacco, introduced by the Portuguese into India from the West Indies and South America, to which they carried back in return the plantain, banana, and mango. Oranges and the sugar cane, which had been introduced from India and the East into the Mediterranean countries by the Arabs, were also carried on to America by the Portuguese. The plantain, date, and rice were probably the primeval food of man in Asia, and Mr. Belt believes that from the most ancient times maize has been the principal food of the people of the Western side of tropical America. On the coast of Peru, Darwin found heads of it, along with recent sea-shells, on a raised beach eighty-five feet above the level of the sea, and in the same country it has been found in tombs more ancient than the

times of the Incas. In Mexico it was known from the times of the earliest picture writings of the Toltecs. The number of its cultivated varieties, as in the case of rice and plantains, is another proof of the antiquity of its use as food by man. In the presidency of Bombay there are about 50 varieties of cultivated rice, in Ceylon 160 distinct varieties have been recognised, whilst it is said that the number exceeds 300 in southern India. Such facts are well worthy of closer and more accurate observation than they have yet received. A positive knowledge of the number of varieties of the species of fruits and grains cultivated up and down the earth as the chief food of the human race, would afford the best attainable comparative measure of the antiquity of man.

Mr. Belt has very little to say of the people of Nicaragua, but the few remarks which he makes on the long debated proposal for a canal from the Atlantic to the Pacific Ocean, through the Isthmus, are most pertinent. The United States Government has sent out several expeditions to survey the Isthmus with the view of piercing it, and appointed one commission after another to report on the projected scheme, but owing to the engineering and other difficulties in the way, has never yet been able to do or even seriously propose anything about it. Mr. Belt advises that, instead of cutting a canal from the head of the delta of the San Juan to the sea, as has been proposed, the Colorado branch might be straightened and dredged to the required depth. Higher up, the Torre Castillo and Machuca Rapids form natural dams across the river. These might be raised, locks formed round them, and the water deepened by dredging between them. In this way the great expense of cutting a canal, and the fearful mortality that always arises amongst the labourers when excavations are made in the virgin soil of the tropics, especially in marshy lands, would be greatly lessened between the lake (of Nicaragua) and the Atlantic. Another great advantage would be that the deepening of the river would be effected by steam power, so that it would not be required to bring such a multitude of labourers to the isthmus as would be necessary if a canal were cut from the river; the whole track, moreover, passes through virgin forests rich in inexhaustible supplies of fuel. Mr. Belt, as a student of natural history, has here been able to weigh against the physical difficulties, of which engineers are apt to make so much, the wonder-working power of perseverance. All the best scientific engineers pronounced the Suez Canal to be impossible, but by simple perseverance it is now a fact. The London Underground Railway also was carried through, by sheer perseverance, by the hands of the very engineer who had reported, on strictly scientific grounds, against undertaking it. The United States might, therefore, begin with their Nicaragua Canal, and arrange the preliminaries afterwards.

Mr. Belt has some remarks on the droll custom of the "couvade" amongst the Carib races of America, which it would have been interesting to quote had space remained. He has also a startling glacial theory of his own, open to serious objection, and a novel

theory of cyclones which should stimulate fresh enquiries into their nature. But it is his observations on the entomology of Nicaragua, and particularly as illustrating the researches of Darwin and Wallace, and Bates's theory of mimicry in insects, which give Mr. Belt's book its real and lasting value. It is impossible to speak too highly of its interest to the general reader. It is full to overflowing of romance, simply and brightly told, of the teeming and radiant life of the tropics—a delightful book for both young and old, simple and learned.

GEORGE BIRDWOOD.

#### ON NASALISATION.

*Die mit Nasalen gebildeten Praesensstämme des Griechischen, mit vergleichender Berücksichtigung der andern Indogermanischen Sprachen.* Von Dr. Gustav Meyer. (Jena: Mauke's Verlag, 1873.)

THIS is a carefully written essay on an interesting and important feature of Aryan grammar, viz. the development of roots by means of nasals. The subject has been treated before, but not so fully. The first who discovered the real nature of nasalisation, and showed its grammatical function to be in many respects analogous to what we call Guna, was Lepsius. Though there is much that is fanciful in his two linguistic essays, published as long ago as 1836, yet it has been a real loss to the science of language that this eminent scholar has since devoted himself almost entirely to Egyptology. We want men of original thought, men who venture to step out of the beaten track, men who can give an impulse, and who, even if their views should prove to be mistaken, can by their suggestions stir up new life, strengthen old convictions, and bring our study more into connection with the great problems of the day. We want a little more fresh air, and now and then a whiff of a new idea.

Dr. Meyer, we are glad to see, has the courage of his own opinions. He has, for instance, freed himself almost entirely from the baneful influence of a theory which pervades so many books published on Comparative Philology during the last twenty years. All variety in language is accounted for as the result of phonetic change. Grammatical terminations, suffixes, and even roots that show any similarity, are traced back genealogically to one original form, and treated as successive stages in a purely phonetic development. It seems entirely forgotten, that there is in language a *Nebeneinander* as well as a *Nacheinander*, and that when there is one form in language, there are many others equally possible. It is true, for instance, that the suffix *vat* answers exactly the same purpose as *mat*; it is true also that these two suffixes are used, respectively, according to the letters by which they are preceded, i.e. according to phonetic reasons. But does it follow, therefore, that *mat* became *vat*, or *vat* became *mat*? Must we admit in Sanskrit a phonetic change of *v* into *m*, or *m* into *v*, in order to explain parallel forms such as *agni-mat* and *gnāna-vat*? Such a view is quite legitimate in a grammar based on such principles as those of Pāṇini (see my *Sanskrit Grammar*

2nd ed. p. 85; Pāṇini, viii. 2, 9-16), but it is without any justification in a truly scientific treatment of Sanskrit. The people who spoke Sanskrit did not either suddenly or gradually change *m* into *v*, because the last letter of the base was *a*, and not *i*; but they used either the one or the other suffix, both of which were ready at hand, in accordance with certain phonetic idiosyncrasies. To admit the general possibility of a phonetic change from *m* into *v*, would be to unsettle the whole phonetic structure of Sanskrit. There are, no doubt, purely phonetic changes—changes where one letter lapsed into another. Nearly all the changes which turned Latin into French are phonetic. All the modifications that took place in Greek, owing to the disappearance of the two semi-vowels *y* and *v*, and owing to the loss of *s* between two vowels, are phonetic. In Latin the change of *r* into *l* is phonetic. The use of *alis* instead of *aris*, in such adjectives as *moralis* and *molaris*, is phonetic. But although it might seem that the use of *mat* in Sanskrit *yava-mat*, instead of *yava-vat*, was influenced by the same phonetic considerations as the use of *alis* in *moralis*, instead of *mararis*, yet, looked at from an historical point of view, the two cases are by no means analogous. *Aris* was changed into *alis*; *vat* changed places with *mat*. Or to take another case. If we find among the terminations of the second person singular such forms as *si* and *s*, we have a right to treat the simple *s* as a phonetic modification, as a later or secondary form of *si*. But when we come to such forms as *thi*, Sanskrit *dhi* and *tha*, then we have to deal with parallel forms, and to say that *thi* and *dhi* and *tha* and *si* are all successive phonetic corruptions of an ideal form *tu* or *tva*, would be doing violence to the genius of every single one of the Aryan languages. If *tu* was possible, or *tva*, *tha* also was possible, and *dhi*; and to suppose that people who first said *tva* allowed themselves after a time, from mere want of muscular energy, to say *dhi* or *si*, is to ignore a fact which I hope I have proved in my *Lectures on the Science of Language* (7th ed., vol. i. p. 51), viz. that phonetic change explains indeed the successive modifications of language, but not that collateral variety of form which is *dialectic*, in the widest sense of the word.

Why I have always so strongly insisted on this point is not because, without realising the true meaning of these two principles of growth inherent in all languages, viz. *phonetic decay* and *dialectic growth*, we form a wrong theory of the life of language altogether, but because of the practical consequences which flow from such one-sided views. The truly phonetic changes in the history of language are governed by laws wonderfully strict and minute. But the changes which we should have to admit, if treating all dialectic variety as purely phonetic, would defy all rule and system. If we once admit that in Sanskrit *v* is a weakened form of *m*, then the first person dual in *vas* would be a mere weakening of *mas*, and *vad*, to speak, a modification of *mad*, to rave. If in Sanskrit *s*, *dh*, and *th* can be treated as various phonetic corruptions of one common type *tu*, then all the dykes are broken, and the etymological floods will again cover the land. If people can imagine

that *da-dā-si* and *dadi-tha* and *de-hi* were all originally *dada-tva*, this is a matter of theory, in which argument is perhaps of little avail. But in that case, there should be, at all events, a broad line of demarcation drawn between phonetic changes, supposed to be possible in a kind of pre-historic period, and those other phonetic changes which govern the real history of language.

Dr. Meyer shows by abundance of evidence that the nasal suffixes, the so-called Vikaranas of verbal bases, are in their nature the same as the nasal suffixes of nominal bases. Bopp expresses the same opinion, when he says: "From the roots spring verbs and nouns, which stand in fraternal connection with the verbs, not in the relation of descent from them, not begotten by them, but sprung from the same source (not, as Mr. Eastwick translates, from the same shoot, German *Schooss*). As we have *nu* in *dhriṣṇu-mas*, we are bold, we have *nu* in *dhriṣṇu-s*, bold; as we have *na* in *vri-nanti*, they cover, we have *na* in *var-na-s*, colour, &c. So far, we fully agree with Dr. Meyer. But if he goes beyond, and tries to represent *nu* as a phonetic corruption of *na*, he seems to forsake the very principle which he had acknowledged, and to forget that the same process which accounts for a suffix *na* would likewise account for another suffix, *nu*. Does he really believe that the accented *u* in *āṣṭi*, *āṣṭi*, quick, the accented *nu* in *ta-nū*, *ra-vū*, thin, are corruptions of *a* and *na*?

In Sanskrit the roots which form their verbal bases by the addition of a nasal element, are the Su-class, the Tan-class, the Kri-class, and the Rudh-class. The first comprises about 35 roots, the second 11, the third 50; the fourth, which stands by itself, about 25 roots.

The first verb of the Su-class is *su*, which forms its special base *su-nu*, and from it its present, *su-nó-mi*, I pour out.

The first verb of the Tan-class is *tan*, with its special base *tan-u*, forming its present, *tan-ó-mi*, I stretch.

The first verb of the Kri-class is *kri*, its special base *kri-na*, its present *kri-nā-mi*, I buy.

Although Sanskrit grammarians distinguish between verbs of the Su- and Tan-classes, Dr. Meyer has well shown that that distinction is purely artificial. As the verbal suffixes *nu* and *u* appear in the so-called special tenses only, in the Present, Imperfect, Optative, and Imperative, it is clear that the chief reason why Sanskrit grammarians established a separate class of Tan-verbs was their not recognising the existence of any roots ending in short *a*. The Tan-class therefore was originally intended to comprise all such roots as had a short *a* before the verbal suffix. Unless Pāṇini had imagined a root *tan*, forming *tan-ó-mi*, he would have been driven to admit a root *ta*, forming *ta-no-mi*, i.e. he would have been driven to admit the existence of about eleven roots ending in short *ā*. It was for the same reason that he invented such bases as *dhe*, *dhay-ati*, instead of *dha*, *dha-ya-ti*, of the Div-class. In the general tenses, roots ending in short *a* are developed in Sanskrit into roots ending in *ā* or in *an*; but besides these two modifications, we also find in the Tan-class single forms in which

the original base in *ā* is preserved. Thus we have from the base *ta* the participle *ta-tas*, the Aorist *a-ta-ta*; from the base *tan*, the Perfect *ta-tān-a*, the Passive *tan-yate*; from the base *tā*, the Passive *tā-yate*. There is but one root which really has the verbal suffix *u*, viz. *kar*, in *kar-ó-mi*, &c. But here, too, there is no necessity for supposing that *kar-ó-mi* is a phonetic corruption of *kar-nó-mi* or the Vedic *kri-no-mi*, as little as *dhriṣṇu*, bold, has to be derived from *dhriṣṇu*.

The suffix of the Kri-class is, as Dr. Meyer has well shown, *na*, and not, as Bopp supposed, *nī*. This suffix *na*, if strengthened, appears as *nā*; if weakened, as *nī*. If more evidence were wanted to prove this against Bopp and against Pāṇini, Dr. Meyer need not have appealed to such doubtful forms as *grihnate* for *grihnāte*, *gānate* for *gānāte*, *prushnaté* for *prushnāte*. The most ordinary forms, such as *krinānti*, *ākrinān*, *krinānta*, *krināthe*, *ākrināthām*, &c., all presuppose a special base in *n(a)*, for forms like *krinānti* may stand for *kri-na-anti* (cf. *bodhanti*), but never for *kri-nī-anti*.

I call the forms to which Dr. Meyer appeals doubtful, because *grihnate* occurs in a passage which may be either very old or very modern, and is most irregular metrically. *Prushnaté* does not stand for *prushnāte*, but is a dative singular of the participle present. *Gānate* (Mahābhārata, xiii. 5204) is probably the third person singular, and is taken by native commentators for *gānāte*. But if it were absolutely necessary to eliminate such a form, it could be done. The epic style in Sanskrit allows sudden transitions from the singular to the plural (see, for instance, Mahābhārata, xiii. 4896), and *gānate* might, though not without an effort, be taken for the third person plural.

We hope that Dr. Meyer will continue his useful researches, particularly in Greek. There are a few mistakes with regard to Sanskrit which we may mention in conclusion. *Hinvati*, quoted on page 39, is not a Vedic form. In Rv. i. 84, 11, the right reading is *hinvanti*. In my own *Index verborum* *hinvati* should be changed to *hinvanti*. *Tanvate*, quoted on the same page from Rigveda i. 115, 2, is the third person plural, and so is *manvate*, Rv. x. 2, 5.

MAX MÜLLER.

#### PROPOSED CHANNEL RAILWAYS.

THE project of connecting the railway systems of this country and the Continent has, for a great number of years, occupied the attention of several engineers both here and abroad. As early as 1834 a project was discussed for the construction of a submerged tunnel. It was to be of iron, and built up in lengths which were to be lowered down to the bottom, and were to rest in places prepared for them by dredging. Among the principal objections to this project were the inequalities of the bottom and the great expense of leveling them. The total estimated cost at the time was 18 millions sterling. In 1836 the possibility of building a tunnel on the bottom by means of an advancing shield was contemplated. This plan was soon dismissed, from the great risk attending such a hazardous mode of working. Perhaps the most extravagant project of all, with the exception of that proposed in 1868 of crossing the Channel with a bridge of ten spans, was that suggested by a French engineer—to build a granite and syenite arched bridge of the enormous breadth of 131



yards. The abandonment of the scheme was advised by English engineers; as the probable cost was upwards of 200 millions sterling.

In 1838-9 the project of a tunnel under the Channel was considered, and geological enquiries were prosecuted.

From 1842 to 1855 M. Thomé de Gamond carried on investigations as to the character of the strata in the neighbourhood of the proposed site, and made repeated examinations of the bottom. On one occasion when diving naked, ballasted with flints, to a depth of a hundred feet, he was attacked and badly bitten by conger eels. The tunnel scheme has of late years received considerable attention from the present promoters, Messrs. Hawshaw, Brunlees, Thomé de Gamond, and others. A boring has been made at St. Margaret's Bay, near the South Foreland, and another about three miles to the west of Calais. As the results of these borings, it has been established that on the English coast the chalk extends to a depth of 470 feet below high-water level, consisting of 175 feet of upper or white chalk, and 295 feet of lower or grey chalk, and that on the French coast it extends to a depth of 750 feet below the level of high water, 270 feet being upper or white chalk, and 480 lower or grey chalk. One of the proposals is to carry a tunnel from a point a little on the north-east of Dover, through the lower or grey chalk, which is presumed to be continuous across the Channel, to a point about three miles to the westward of Calais. There are two important elements of danger in the construction of the proposed tunnel. The first involves the question of the formation of the Straits of Dover; the second the amount of water that would find its way into the workings. If the channel was formed by a fault or dislocation of the chalk, owing to great zoological disturbance, there would probably be fissures of such size, and extending to so great a depth, as to render the construction of a tunnel through that rock an extremely hazardous if not an impossible undertaking. If, however, the channel was formed by a local subsidence immersing the pre-existing isthmus, and was afterwards widened by the action of the currents and waves, there is no reason why the chalk under the channel should be more treacherous than that on the two shores. Even if the continuity and unbroken character of the chalk were established, there would still remain a great source of danger in the great number of fissures which are known to traverse it in every direction. If the fissures met with were so small that the influx of water through them was so reduced by friction as to be manageable by the pumping arrangements that could be made, nevertheless, when they were finally closed, the statical pressure of the water on the outside of the tunnel would be equal to that of a depth of water equal to the height of the surface of the channel above the tunnel.

No practicable thickness of brickwork would probably suffice to keep out water under this pressure, and we should be obliged to have recourse to a cast-iron casing for the tunnel, on account of the risks mentioned of carrying out the work in the chalk. Different lines for the proposed tunnel through other formations have been discussed. If a point be taken on the English coast, about three miles to the south-west of Dover, and another point about the same distance in a south-westerly direction from Calais, a line joining these two points is supposed to represent the outcrop of the lower surface of the chalk at the bottom of the channel. That is to say, on the north-east side of this line we have, on either shore, a bed of chalk 600 or 800 feet in thickness, sloping down at a small inclination in the north-easterly direction, and this chalk is supposed to be continuous between the two coasts. On the south-west side of this line a layer of gault, usually about 100 feet thick, comes to the surface on either shore, running down under the chalk on the other side of the line, and is supposed to form

the bottom of the channel for a small width along this line. If now another line be drawn from a point between Hythe and Folkestone to one on the French coast, two or three miles to the north of Cape Griz Nez, the area enclosed between it and the gault is supposed to be occupied by the Lower Greensand, this formation being present on the two shores between the points indicated. If again a point be taken on the English coast in Dungeness Bay, the part of the shore marked off between it and the Greensand is occupied by the Weald clay, while the corresponding portion on the French coast, as far as Boulogne, is occupied by an older formation, the Oolite, thus showing that the Weald clay does not extend all across the Channel, but thins out and is lost. These formations, the Wealden and Oolite, being more safe for tunnelling under water, a line has been proposed for the tunnel, in spite of the much greater distance, between Dungeness and Cape Griz Nez. There is still another line, for which many advantages are claimed, which has been proposed for the tunnel to connect England with the Continent, viz. one through the Palaeozoic or older rocks which underlie the chalk. These rocks, consisting of Silurian slates, Devonian and carboniferous limestones, and coal measures, together twelve or fifteen thousand feet thick, are exposed at the surface in Belgium, are supposed to pass under the chalk in the north of France, reappearing in the Boulonnais, and are then lost under the newer formations near the coast, not coming to the surface again until they reach Somersetshire. Although covered by Tertiary strata, chalk and greensand, these Palaeozoic rocks have been met with in boring at a depth of 1,113 feet at Kentish Town, 1,025 feet at Harwich, 985 feet at Ostend, 1,032 feet at Calais, and 668 feet at Hames, near Calais. They thus seem to form a subterranean table-land immediately underlying the chalk formation, and it is expected that they would be met with at a depth not exceeding 600 or 700 feet in the neighbourhood of Dover. Now, in the north of France where the coal measures are worked at a depth of 900 or 1,000 feet under some strata charged with water, it is found that the overlying beds of lower chalk and gault so effectually keep the water out of the workings that they are carried on with complete safety in that respect. There appears then to be no difficulty, from a geological point of view, in carrying a tunnel through the Palaeozoic rocks between France and England. There still remain, however, the engineering difficulties in constructing a work of such a length, increased as it would be by the long inclines rendered necessary in order to reach so great a depth.

A. T. ATCHISON.

#### NOTES AND NEWS.

SOME of the American newspapers are now printed upon paper which is made from a reed-like grass (*Arundinaria macrosperma*). The way in which this material is prepared for the manufacture by the Fibre Disintegrating Company would be too improbable for a hoax if it were not known to be a fact. The bundles of reeds are crammed into a metal cylinder, in which they are exposed to the action of steam at a high pressure, with which accordingly they become thoroughly permeated. They are then suddenly released, and, by the expansion of the steam, are not merely violently projected *en masse* against a sort of target placed to receive them, but at the same time are thoroughly disintegrated by the instantaneous dilatation of the compressed steam which has penetrated every part. A bundle of reeds is in this way converted into a disc of fibrous paper-pulp. There is something delightfully millennial in utilising artillery practice for literary purposes.

At the sitting of the Institut Egyptian on December 19, Dr. Schweinfurth pointed out that many of the cultivated plants which are not known in the wild state in Lower Egypt are re-

presented by identical or nearly allied spontaneous forms in the countries adjoining the Upper Nile. The common Luffa, or washing-gourd (the fibrous skeleton of the fruit of which is sometimes sold in this country as a substitute for sponge), is wild in Central Africa, and only known as cultivated in Egypt. He finds the origin of the vine of Egypt in a wild Abyssinian species. The olive he seems inclined to refer back to the shores of the Red Sea; while the sycamore, doum palm, and date all seem to him to belong, in their wild state, to the south. From the remarkable but well-known fact that the lotus (*Nelumbium*) has disappeared from the whole Nilotic region within historic times, and that the papyrus is not now found beyond 9° N. lat., he arrives at the conclusion that the climate of Egypt has lost the characteristic features which formerly united it with that of tropical Africa; and that the natural productions of the country have gradually become more northern.

PROFESSOR PANCERI made an interesting communication to the Institut Egyptian at its meeting on December 13, on the cryptogamic vegetation which he had found within the egg of an ostrich. This egg had been given him at Cairo, and was still fresh, the air space having not even been formed. He soon, however, noticed the appearance of dark blotches within the shell, and having broken it open to ascertain the cause, he found that they were produced by the growth of minute fungi. Instances of a similar kind had already been studied by him, and he had communicated the results to the Botanical Congress held at Lugano in 1859. The believers in the reality of the spontaneous generation of living organisms have not been slow to seize on these cases as an argument in their favour, since *a priori* it would seem that the shell of an egg would be quite impermeable to germs derived from without. Panceri has succeeded in satisfying himself, however, that the unbroken shell of an egg is permeable to liquids, and that these may introduce germs into its interior. He has, in fact, actually succeeded in inoculating other eggs with a fungus which he had obtained from the interior of one in which it had made its appearance in a way apparently so mysterious. He cultivated the fungus in egg albumen, and thus conveyed it to the uncontaminated eggs.

THE ill-fated *Polaris* advanced up Smith's Sound, the northern continuation of Baffin's Bay, to the latitude of 82° 16', which is a point nearer to the Pole than any ship had ever previously reached. Even this, however, did not lie within the zero-line of vegetable life, or even the northern limit of vegetable-feeding animals. No fewer than fifteen species of plants, five of which were grasses, were collected at the highest latitude reached by the ship. Dr. Bessels gave to Captain Markham four flowering plants collected in lat. 82°. They were, *Draba alpina*, *Cerastium alpinum*, *Taraxacum Dens-leonis*, and *Poa flexuosa*, all common Arctic plants. Twenty-six musk-oxen were shot in lat. 81° 38'. Dr. Bessels also made a fair collection of insects, principally flies and beetles, two or three butterflies and mosquitos; and birds of seventeen different kinds were shot in 82°, including two Sabine gulls and an Iceland snipe. It is just as well perhaps to mention, lest these facts should seem to give a too favourable notion of the climate, that the lowest winter temperature registered at 81° 38', was -48° Fahr., with very little wind blowing.

THE *Kölnische Zeitung* of January 28 announces that an almost perfect and entire skeleton of Palaeotherium has been found at Michel, near Vitry.

SOME wonderful discoveries in fossil remains lately made in Kansas and Wyoming in the United States are described in a letter from Professor Hayden, which appears in the *New York Herald*. At least seventy species are new to science, ranging from the size of the mole nearly to that

of the elephant; sixteen species only are reptiles. Many forms of the insectivorous animals related to the mole, and of very small size, have been procured. Gnawing animals, or rodents, left numerous remains of eighteen species, some not larger than the modern domestic mouse. Of cloven-footed quadrupeds, a great many species have been found. Some are nearly intermediate between the hog and the deer in structure. Others are about the size of grey squirrels. The most remarkable monsters of the past whose existence has been disclosed by the present survey are a series of horned species related to the rhinoceros, but possessing some features which resemble the elephant. They stood high on the legs, and had short feet, but possessed osseous horns on different parts of the head. One of the largest species had a horn over each eye, while another had one on each side of the nose, and more than a foot in length; a third one, of large size, had rudimentary horns on the nose. Another was about as large as an elephant, with enormously expanded cheek bones and flat horns; a fifth species had triangular horns turned outwards. There were also tiger cats and dogs as large as the black bear, some of the cats with remarkably large eye-teeth; one kind of cat, indeed, had teeth like those of a shark, a fact tending to show probably that the mouse of former days must itself have been a formidable animal.—*Pall Mall Gazette*.

THE following is a table of the new Japanese coinage. Its accuracy may be relied on, as it comes from the hands of Mr. C. Tooke, late Chief Assayer of the Mint at Yeddo:—

Gold.		
Denomination.	Permitted Range of Weights—Grains.	Fineness.
20 <i>yens</i>	513.91 to 514.91	— $\frac{900}{1000}$
10 "	256.70 to 257.70	— "
5 "	128.10 to 129.10	— "
2 "	51.19 to 51.69	— "
1 "	25.47 to 25.97	— "
Silver.		
1 <i>yen</i>	414.50 to 417.50	— $\frac{900}{1000}$
Standard Weight.		
50 <i>sen</i>	208.00	— $\frac{800}{1000}$
20 "	83.20	— "
10 "	41.60	— "
5 "	20.80	— "

The silver *yen* of standard weight, 416.00 grains, and fineness  $\frac{900}{1000}$ , is of the same value as the average Mexican dollar. The subsidiary silver coins have a similar relative value to the silver *yen* as the English silver coins have to the sovereign. A large proportion of the subsidiary coins—viz. those first issued—were of less weight than those issued at the present time; the 50 *sen* piece weighed only 193.00 grains, and the rest in proportion; so that a very large (temporary) profit was made by the Government.

The old coinage of the country—viz. the rectangular silver and so-called gilt coins—have nearly disappeared; also the *kobans*. The fineness of the latter given in Martin and Trübner is  $\frac{851}{1000}$ , but one examined in Hongkong gave only  $\frac{561}{1000}$ . All the gold coinage consists of alloys of gold and silver with small (accidental) quantities of copper. For example, the *nibu* (two *bun*) contained almost unvarying proportions {gold 227, silver 760} = 987 in 1,000. These were coined by the Tokugawa dynasty, which was deposed in 1868. The debasement of this coin was carried as low as 47 parts of gold in 1,000.

DR. A. VON KÖLLIKER has declined to accept the chair of anatomy at the University of Bonn rendered vacant by the death of Dr. Max Schultze.

DR. VICTOR CARUS has completed his translation of Darwin's *Variation of Plants and Animals under Domestication*, the appearance of which in a German form is hailed with satisfaction by the large number of scientific men in Germany who have given in their adhesion to Mr. Darwin's views.

THE Royal Agricultural Society of England have decided to grant the sum of 100*l.* towards assisting Professor de Bary, of Strassburg, in the investigation of the life history of the potato fungus (*Peronospora infestans*).

THE Council of the Institution of Civil Engineers invite communications from its members dealing in a complete manner with subjects, among others, on Sanitary Engineering, such as the following:—The constant service of water supply, with special reference to its introduction into the metropolis, in substitution for the intermittent system; and on the waste of water, and the best apparatus for its prevention. The various modes of dealing with sewage, either for its disposal or its utilisation. The separate system of sewerage towns, with a detailed description of the works in a town to which this system has been wholly or partially applied, and particulars as to the results. The ventilation of sewers, with a *résumé* of the experiments as to the motion, pressure, &c., of gas in the sewers. We are asked to state that supplemental meetings for the reading and discussion of Papers by Students of the Institution have been appointed for the following Friday evenings:—February 27, March 6, 13, 20, and 27. The Papers to be read on these evenings are respectively "On Coal Gas," by Mr. G. E. Page; "The Lisbon Steam Tramway," by Mr. M. Curry, jun.; "The Sewage and Drainage of Towns," by Mr. W. H. Cobley; "The Construction of Tanks," by Mr. J. C. Inglis; and "On setting out a Line of Railway," by Mr. J. C. Fergusson. The chair will be taken at 7 o'clock on each evening, and successively by Dr. Pole, F.R.S., Mr. Bruce, Mr. Bazalgette, C.B., Mr. Bateman, F.R.S., and Mr. W. H. Barlow, F.R.S.

STUDENTS of Chinese literature, both in Europe and in the East, will be glad to learn that ere long the British Museum will afford them facilities for study which have not hitherto existed. The curator of Chinese books (Mr. R. K. Douglas, formerly of Her Majesty's Consular Service in China) has for some time past been diligently employed on a Catalogue, which was much wanted to make the valuable Chinese Library of the Museum fully available to students. With regard to this Catalogue, it was resolved, after careful consideration, to adopt Morrison's system of writing the sounds, as being the most widely known. The works are catalogued under the authors' names, and the English sounds of these names, preceded by the Chinese characters, are arranged alphabetically. In order, however, to enable the student to find any book, even though he does not happen to know the name of its author, an index will be added, containing the titles of all the works alphabetically arranged, but without the Chinese characters, with references to the authors' names in the body of the Catalogue. As may be imagined, the labour involved in preparing this Catalogue—containing about 15,000 entries—for the press, has been very great, the more so when we consider that the curator has been totally without Chinese assistance. When the Museum authorities determined to print the Catalogue, they asked for tenders for the execution of the work, and, as will have been gathered from the ACADEMY of January 24, accepted that made by Messrs. Austin & Sons, the enterprising printers of Hertford. That firm having procured a small fount of metal type from Shanghai, the difficulty of setting up Chinese type in England has been overcome by numbering them; and, as numbers are placed over the characters in the MS. catalogue, the compositors really have nothing to do with the Chinese characters. To ensure accuracy, the proofs have, of course, to be carefully revised two or three times before they can be finally sent to press, and consequently, though about a quarter of the Catalogue is already set up, it is hardly expected that the work will be ready before the early part of next year. We understand that 500 copies will be struck off, of which

some will be distributed amongst the various libraries of Europe, and the rest will be offered to the public.

WE learn that the American teachers of the deaf and dumb employing Professor A. Melville Bell's system of visible speech as a means of instruction in articulation, meet in convention at Worcester on Saturday, the 24th inst., for the purpose of discussing plans for the advancement of the system. Measures will be taken for the establishment of a periodical devoted to the interests of visible speech, and altogether the meeting promises to be interesting. This system, by means of which the dumb are taught to speak, was introduced into this country from England in 1871 by the Boston Board of Education. Since that time it has spread into seven American institutions, and a normal training school for articulation teachers, conducted by Professor A. Graham Bell (son of the inventor), has been established in this city in connection with the Boston University.—*Boston Globe*, Jan. 17.

IN concluding, for the present, his studies on the Sibylline Books, M. Delaunay has examined the grounds on which the *proemium* has been held to be composed of fragments of Christian origin, pointing out that all the doctrines held in these passages were already current among the Jews of Alexandria. Such were the doctrine of the Spirit, that of the judgment and a future life, the bread of life or Word of God, &c. As to the manifestation of God to the world, spoken of in v. 28-30, M. Delaunay explains that the Jews believed that the reign of Messiah then expected would be preceded by a general conversion of the Gentiles, through the preaching of the Jews, which should manifest to the world the existence of the true God. The Sibyllist believing that the reign of Messiah was close at hand, and seeing the Jews widely dispersed through the world, thought that the epoch of this manifestation was come. The *proemium* therefore contains nothing distinctively Christian, and may well be anterior to our era. As to the so-called Sibylline books in general, he concludes that the collection we now have does not reproduce the form of the old Alexandrine oracles (unless Book iv. may be so considered); these were short, imitating the language and style of the Pagan oracles, and of these Book iii. presents us with diverse fragments of different ages and dates.

DR. JOHN MUIR has presented to the University of Glasgow the sum of 100*l.*, to be awarded as a prize for Hebrew scholarship and the critical study of the Old Testament. Names should be given in on or before October 1, 1874; and the subjects of examination are as follows:—I. The Structure of the Hebrew Language, with translations from English into Hebrew, in illustration of Hebrew idioms: II. The Books of Genesis, Deuteronomy, and Samuel, and Jeremiah: III. (1) The Composition of Genesis; (2) The Relation of Jeremiah to Deuteronomy; (3) The Masoretic and Greek Texts of the Book of Samuel: IV. The Gospel of Matthew in Syriac (Bagster's edition).

THE Section of Humanities of the Philosophical Faculty of Strassburg University has conferred the degree of Doctor Philosophiæ, Honoris Causa, on Mr. A. C. Burnell, of the Madras Civil Service, now at Mangalore. This is the first degree conferred by the University since its foundation, and is as honourable to the Senate of the University as it is to the recipient, who holds rank amongst the first of living Sanskrit scholars.

MESSRS. STEPHEN AUSTIN & SONS, the Oriental printers of Hertford, have requested us to say that, of the books we mentioned as now in their press, Professor Palmer's *Arabic Grammar* is printing for Messrs. W. H. Allen & Co., of 13 Waterloo Place; and Professor Childers' *Pali Dictionary* and Mr. Bendall's translation of



Schleicher's *Comparative Grammar of the Indo-Germanic Languages*, for Messrs. Trübner & Co., of 57 and 59 Ludgate Hill.

### MEETINGS OF THE WEEK.

#### ROYAL HISTORICAL SOCIETY.

ON the evening of Monday, the 16th inst., Mr. Thomas Morgan read a paper entitled, "Old Found Lands in North America," and Dr. Rogers, the secretary, read a paper by William Kelly, Esq., on "The Great Mace and other Corporation Insignia of the Borough of Leicester."

#### LONDON ANTHROPOLOGICAL SOCIETY.

AT a meeting of this society, held at 37 Arundel Street, Strand, on the 17th inst., Dr. R. S. Charnock, F.S.A., president, in the chair, the following paper was read:—"On the Castellieri of Istria," by Capt. R. F. Burton, V.P.L.A.S. For years there have been reports of a network of ruins on the coast of Istria, and at Kherso, locally known as Castellieri. Some antiquaries supposed them to be Roman; but Capt. Burton has found that they are built on quasi-Cyclopean foundations, and are full of weapons and stone axes, all belonging to what has been termed the Neolithic age. The late Prof. Kandler considered these remains to be Celtic; but M. Tomaso Luciani, of Albona, first proved them to be prehistoric, a generalisation which is thoroughly corroborated by the facts discovered by Captain Burton. Drs. Carter Blake, Leitner, Messrs. Carmichael and Lewis, and the President, joined in the discussion on the paper.

#### LINNEAN SOCIETY (February 19).

"Systematic List of the Spiders at present known to inhabit Great Britain and Ireland," by Rev. O. P. Cambridge. "On the Bracts of Crucifers," by Dr. Masters, F.R.S. "Some Observations on the Vegetable Productions and the Rural Economy of the Province of Baghdad," by W. H. Colvill, Surgeon-Major H.M.'s Indian Forces, Baghdad. The papers announced last week were again postponed.

#### NUMISMATIC SOCIETY (Thursday, Feb. 19).

Three papers were read:—

1. A transcript, by Capt. Hoare, of documents relating to the first issue of copper farthings in 1672, containing minute details as to the cost. This paper is a valuable addition to Ruding's *Annals*.

2. A paper by Mr. Cochran Patrick, on some unpublished varieties of Scottish coins, too technical to be of general interest.

3. A paper by the Rev. Prof. Churchill Babington, on the Roman coins relating to Britain. In sending a list of the coins of this class contained in his own cabinet, the Professor gave a detailed review of what has as yet been written on this subject, and pointed out the important service rendered by the late Count de Salis in establishing the attribution to London of the class of coins with the exergual letters PLN. Prof. Babington maintained that the later form PLON is an expansion of PLN, and makes this attribution more than probable. A discussion on this question followed, in which the President and Mr. Evans took part, the latter calling attention to the ambiguity arising from the appearance of the same letters PLN on the contemporary coinage of Lugdunum (Lyons).

#### CHEMICAL SOCIETY (Thursday, Feb. 19).

MR. J. BELL, F.C.S., gave a long and somewhat fatiguing lecture on "The Detection and Estimation of Adulteration in Food and Drinks." It consisted almost entirely of descriptions of the microscopic structures of coffee, tea and pepper, and their adulterants; the characters of various kinds of starch-grains, the detection of the substances used for facing tea, and an account of the methods in use for making up exhausted leaves so that they may pass for fresh ones.

### FINE ART.

*The Works of James Gillray, the Caricaturist, with the History of his Life and Times.* Edited by Thomas Wright, Esq., M.A., F.R.S. With over 400 Illustrations. (Chatto & Windus.)

THERE is an anecdote of the not very learned John Bunyan, who used to tramp about preaching here and there, being called up to his coach window on the high-road, by a facetious Bishop of Peterborough, who said:

"Mr. Bunyan, they tell me you are great in interpreting difficult passages of Scripture. What do you think St. Paul means when he tells Timothy to bring with him his cloak, 'and the books, but especially the parchments'?"

"My lord," said Bunyan, "Paul was a travelling preacher, Timothy a primitive bishop, and this shows us that in those good days the bishops served the travelling preachers, so Paul tells Tim to look after the baggage and bring it."

It has been always considered difficult to define caricature: the relative position of these two speakers, with the contrast suggested by Bunyan, if not a definition, is an illustration of what caricature is of the most perfect kind, as we cannot resist forming a picture of the faces of the men, one of them framed by the coach window, and the absurdity suggested is truly amusing. At first caricatures are extravaganzas of form, generally so villainously ugly that we cannot indeed be amused. It is thus with Leonardo da Vinci's sketches, and is so to this day in Italy and Germany. The French even, who are naturally very fond of caricature, hold a good deal more than we in England like to the deformed and bizarre, in their satirical prints. It is only at the present day, indeed, that we have got rid of this. Hogarth was too serious to be a good caricaturist; his "Gin Lane," and so on, are too terrible and revolting to be amusing, and with all his satiric power, no human creature, now at least, can laugh with him. Our first great master in comic grotesque invention is Gillray, and here we have, if not the most complete republication of his works, at least the most complete exposition of them. Issued from Mrs. Humphrey's shop in St. James's Street, week by week, and month by month, from about 1781 to 1809, they carry us through the whole period of the Pitt and Fox administrations and rivalries, and show us the state of feeling in this country during the French Revolution and development of the Buonaparte usurpation. During this period there were other caricaturists who have left as great a mark as Gillray, but not in the same way: Rowlandson was exactly his contemporary (one year older), and amused the general public quite as much, but he did not meddle much with politics; nor did Bunbury, one of whose designs, *The Barber's Shop at Assize Time*, was the last subject that employed poor Gillray's etching-needle, during the years of uncertain sanity preceding his death in 1815.

Since then there have been three reissues of these works. First, they appeared in selections re-engraved on a smaller size; then McLean, in 1830, got possession of the original plates, which were again transferred to Mr. H. E. Bohn, who first engaged Mr. Wright to give them his literary aid. In

the book we are now reviewing, in which the pictures are reproduced, some entire by a photolithograph process, and very perfectly, and others by being partially copied by wood-engraving and inserted in the text, we are told that "Mr. Bohn secured the co-operation of Mr. Thomas Wright, whose patient researches assist us to realise a perfect picture of our history from the accession of George I. to the downfall of Napoleon." The gentleman thus spoken of we take to be the present editor, of course, and are willing to accept the appreciatory form of speech; although we do not find the same length of time here dealt with, as the commentary begins with the prints about 1774, and ends with the mental demise of the artist about 1810. In those last done we begin to see the men of a new epoch, Cobbett and Sir Francis Burdett; the caricaturist's politics, however, remaining the same. In the "Maclise Portraits," which we lately noticed, Isaac Disraeli appeared as a mild, genial old gentleman, and his son, our present Premier, as an immaculate "dandy" of twenty-five; here in Gillray's print, quizzing the experiments in the then newly-opened Royal Institution, we have Disraeli the elder as he appeared to the world in 1802, a very Israelitish profile indeed.

This plate, called *Scientific Researches*, is accompanied by another, published June 12, 1802, called *Cow-pock, or the Wonderful Effect of the New Inoculation*, showing us Dr. Jenner operating on a fair and fat countrywoman; but whether Gillray was opposed to the novelty or not, we confess we cannot make out from the horrible little cow's heads protruding from the faces and figures of those already operated on. To go into the political meanings of any of these hundreds of prints would carry us further than we can go at present, and, after all, would be of little use without reproducing the designs; but the reader will be astonished to find how great a latitude the pictorial satirist could then take even in dealing with the interior of the Royal Family. At the time of the dreaded French invasion, we find some very good pictures wherein the king, queen, and princesses appear to advantage—for instance, *The King of Brobdingnag and Gulliver*; the latter being Napoleon guiding his boat across a tank of water introduced into the drawing-room for the amusement of the company. Mr. Wright has printed, among the mass of explanatory matter he has collected, many of the ballads of the time. One of these we find attributed to Paul Sandby, "the father of water-colour painting," who was, it appears, a caricaturist as well as poet. Perhaps the reader will dispute his right to the latter honourable title after reading the verses, which, however, show us the animus of the day in England. They are called "The Corsican Pest."

"Buonaparte they say, aye, good lack-a-day,  
With legions will come hither swimming,  
And like a hungry shark, some night in the dark,  
Will frighten our children and women.

Tol de rol.

But when these Gallic foisters gape for our oysters,  
Old Neptune will rise up with glee,  
Soupe and pickle them quick to be sent to Old Nick,  
As a treat from the God of the Sea.

Beelzebub will rejoice at a supper so nice,  
And make all his devils feast hearty,  
And one little *tit-bit* on a fork he will spit,  
The Consular Chief Buonaparte.

And like a Lord Mayor, in his ebony chair,  
While his guttlers so eager partake on't,  
Crack his joke with his guest, and to give it more  
zest,  
Cry, Presto! and make a large Jake on't.

Then each De'il will suppose, closely stopping his  
nose,  
And shrinking away from the smell,  
By Styx! they will roar, such an odour before,  
Never entered the kingdom of Hell.

His pestiferous breath has put millions to death,  
More baneful than mad dog's saliva,  
More poisonous he, all kingdoms agree,  
Than the dire Bohau-upas of Java.  
Tol de rol."

The prints of a non-political character are not the least interesting in the book. Boydell, somehow or other, seems to have fallen under the lash of Gillray, but we confess to a total inability to make out the meaning of the print at page 111, called *Shakspeare Sacrificed*. How Boydell sacrificed Shakspeare by building the Gallery in Pall Mall, afterwards the British Institution, and expending many thousands on pictures and engravings from the plays, passes human comprehension. One of the most able is *Tom Paine's Nightly Pest*. In this, Paine dreams of punishment lying on straw, although the bed-head is ornamented with carved heads of guardian Angels, who are, in his case, Fox and Priestley, while he hugs a book inscribed *The Rights of Farthing Candles: showing their equality with the Sun and Moon, and the necessity of a Reformation of the Planetary System*. All through the series we see evidence of very great artistic powers, the drawing being often very able and even learned, not the least in the world like poor H. B., who at a later time had no pretensions to art at all. And yet Gillray sacrifices his ability, and is habitually offensive and ungainly: during his most productive years careless, also, to the last degree. We will only mention one more example, *Titianus Redivivus*. Here a row of artists, who are called *The Seven Wise Men*, are sitting painting, and above them, mounted like a goddess on a rainbow, is a queer little tattered lady—whose train, held up by the Graces, ends in a peacock's tail—employed in painting a monstrous head on a great canvas. There are many more incidents, including West, Boydell, and Macklin running away, and Sir J. Reynolds rising out of his grave. What is the meaning of all this? Mr. Wright gives no explanation here, except that the little lady is Miss Provis, but he gave more in the Bohn edition. This Miss Provis in the year 1797 persuaded all the world, including the principal artists of the time, that she had discovered the "Venetian secret;" and now this is the only record existing (Miss Provis's name even is, as far as we know, in no dictionary) of this remarkable delusion and its author.

WILLIAM B. SCOTT.

#### EXCAVATIONS AT EPHEBUS.

MR. J. T. WOOD writes to the *Times*, under date of the 22nd ult.:-

"It may interest your readers to be informed of the results of the excavations on the site of the

great Temple of Diana during the present season, which commenced last year, in the month of October, by order of the trustees of the British Museum.

"The ground has now been cleared and thoroughly explored on all sides for about 30 feet beyond the lowest step of the platform on which the temple was raised. A considerable length of the step itself was found in position. I have, therefore, ascertained the exact length of the platform; I have also ascertained the dimensions of the temple itself with greater accuracy, having found in the part recently opened up the remains of piers connected with the foundations of the columns of the Peristyle.

"It is much to be regretted that the early Christians, who have the credit of having destroyed the temple towards the close of the third century, have so thoroughly done their work of destruction as to have left very little to illustrate its splendour in architecture and sculpture. We have been most fortunate, considering the utter destruction, now most notable on the site, in having secured what we have for our national collection of antiquities, and to have added so much more to our knowledge of the Grecian Ionic style of architecture, in which the temple was built. The base, capital, and sculptured drums of columns now in the British Museum, at the end of the Elgin Gallery, may be referred to as most interesting studies for architects and sculptors: but they must be more than glanced at, especially placed as they are at present in a most trying position, the great lion of Onidus, which was a monument in itself, and not accessory only, dwarfing and rendering unappreciable by comparison (without the necessary allowances) the life-size human figures on the sculptured drums from the temple.

"The temple is found to measure 163 ft. 9½ in. by 342 ft. 6½ in.; the platform on which it was raised 239 ft. 4½ in. by 418 ft. 1½ in., measured on the lowest step. The length here given nearly accords with that given by Pliny, viz. 425 Roman feet; the ascertained width exceeds Pliny's dimension of 220 ft., which dimension must have, therefore, lost something in transcript from the original.

"The rains having been long deferred this season, and the last season having been unusually dry, I have now been enabled to continue my exploration of the whole site to a much greater depth than before. I have consequently found, in addition to the foundations already alluded to, many particulars which were wanting to make a complete plan practicable.

"An element of great beauty had almost escaped discovery—i.e. the plentiful use of gold in the decoration of the temple. One fragment was fortunately found composed of two astragals, between which a narrow slip of lead was doubled in, in the fold of which was inserted a narrow strip of gold, which formed a fillet of gold between the astragals. I presume the three sets of double astragals of the bases of the columns, one of which is in the British Museum, were all enriched with golden fillets as here described.

"The beauty of the temple was, moreover, heightened by the use of brilliant colours, remains of which are found in numerous fragments, blue, red, and yellow being readily distinguished—blue for the background of enrichments and sculpture in relief, red and yellow for the parts requiring greater prominence.

"A number of the columns are inscribed on their bases, showing that they were dedicated to Artemis by various persons or communities. The question whether the Pronaos was fenced off from the Peristyle has been decided by the discovery of some of the mortises for the iron standards.

"The foundations of the great altar in the Cella have also been further explored, and the position of the statue of the goddess has been, therefore, decided. The remains of a wide portico have been found surrounding the temple on three sides, and at a distance of seventy feet on the south side has

been recently discovered another temple or other building in the Grecian Doric style, which is now being partially explored."

#### THE UTRECHT PSALTER.

THE Dean of Westminster, whose theory concerning the authorship of the Athanasian Creed was opposed by the opinion expressed by Sir T. D. Hardy as to the date of the Utrecht Psalter, has edited a collection of reports to the trustees of the British Museum in support of his own views. These reports are written by Messrs. Bond & Thompson, of the MS. department of the Museum; the Rev. H. O. Coxe, of the Bodleian Library; Rev. S. S. Lewis, Librarian of Corpus Christi College; Sir Digby Wyatt, Professors Westwood and Swainson, and Mr. Dickinson. These authorities are not entirely unanimous as to the date of the Psalter, Sir D. Wyatt thinking that it is "certainly not earlier than the seventh or eighth century," while Mr. Swainson believes that the MS. "cannot be much earlier than the middle of the ninth century," and the remaining reports place it between these two extremes. Sir T. D. Hardy, it will be remembered, assigns it to the sixth century. Mr. Bond gives a careful description of the peculiarities of the volume, and compares it with a MS. written in a similar hand (*Harleian MS. 647*), which was formerly believed to belong to the second or third century, but which he sees reasons for thinking to be a later copy in which the scribe imitated the writing of an earlier MS.; and he infers that the same imitation was practised in this case.

The opinions of Sir D. Wyatt and Professor Westwood are based principally on the drawings and illuminations, while Canon Swainson discusses the version of the psalms and creeds contained in the Psalter. Three autotype fac-similes accompany the reports, showing the style of the different artists who executed the drawings. These drawings are curiously literal illustrations of the Psalms to which they refer. For instance, the first fac-simile being an illustration of the third Psalm, represents David on a bed, protected by an angel from a crowd of armed men, one of whom the angel is smiting on the cheekbone with a spear, or rather breaking his teeth, as there is no mention of the cheekbone in the Latin version of the Psalm. In another fac-simile, the confusion of those who serve graven images is portrayed by angels hurling torches from heaven at a group of people worshipping a couple of statues very like Roman gods, standing on a column. This at least seems to be the meaning of the drawing. Dean Stanley, however, states in his preface that this drawing illustrates the 96th Psalm, but it must certainly be an illustration of the passage referred to above, which is contained in the Psalm below the drawing, numbered xcvi. (xcvii. in the English Version). Again, the drawing in the last fac-simile, which the Dean says illustrates the 105th Psalm, evidently refers to cvi. in the MS. (cvii. in the English Version). The drawing represents a city, ships at sea, vines, and a man ploughing, which doubtless refer to Psalm cvii., vv. 7, 25, and 37, but have no apparent connection with Psalm cv. It is unnecessary to discuss the arguments contained in the reports at present, as Sir T. D. Hardy will shortly publish a reply to them.

C. T. MARTIN.

#### NOTES AND NEWS.

A CORRESPONDENT of the *Levant Herald*, speaking of the recent theft of antiquities in the Troad, says:—"The Porte directed a few years ago that any person who found a treasure or any antique object of art, should receive half the value thereof on delivering it to the authorities. But instead of strictly adhering to these instructions, it has been invariably the practice of the authorities to begin by imprisoning the discoverer, with a view to elicit a confession that he had concealed a portion of what he had found. Thus the unfortu-



nate discoverer is only too glad to recover his liberty by abandoning his claim to the promised reward. It is the apprehension of such treatment which induces the peasantry to hide whatever object of value they may discover, and to destroy the traces of such a discovery in the melting-pot. Under the present system, the revenue derived from treasure-trove cannot exceed a few hundreds of pounds; whereas the loss to archaeology must be considerable. My suggestion is, that the Government should offer the full counterweight in good Turkish money, without deduction or questioning of any kind, for all antiquities in gold, silver, or copper, which shall hereafter be brought to the authorities. All inducement to have recourse to concealment and the melting-pot would thus be removed, and many valuable relics of past ages would be saved from destruction. The Government, besides, would actually be the gainer by from ten to a hundredfold of the intrinsic value of the articles which it will have purchased."

WE regret to learn that the Abbey of St. Blaise in the Black Forest has been destroyed by fire. The Abbey Church, which resembled St. Peter's at Rome in many points, and was remarkable for the fine ceiling of the chancel, the marble high altar, and the grand columns of the nave, was designed by Blondel. Some pieces of tapestry preserved in the sacristy were the handiwork of Marie Antoinette and Maria Theresia. Nothing has been saved but the bells and the shrine of the founder.

THE German Minister of Instruction has induced Dr. Ludwig Knaus, of Düsseldorf, to undertake the direction of the two studios which are to be opened next April at the Berlin Academy of Fine Arts. All who are acquainted with Dr. Knaus' labours in the cause of art, will congratulate the Imperial capital on the acquisition of his services.

AN urn containing a large number of Roman coins has been found near Milan, by some workmen who were engaged in laying the foundations of a house at Torre dei Torti. The greater number of the coins are of silver, and belong to the time of Gallienus (A.D. 260-268). Some bear the effigy of Salonina, the wife of Gallienus, who was murdered, together with him, at Milan in 268, during an insurrection of the Imperial guard.

THE *Kölnische Zeitung*, of February 7, informs its readers that there is at the present time exhibited for sale, in the shop of the jeweller Badt, at Berlin, a magnificent ring, labelled "pawmed by Archbishop Ledochowski." This sensational announcement is of course attracting considerable attention, and, whether true or false, the ring itself appears worthy of the character claimed for it as a genuine *annulus episcopalis*, sent by the Pope to the primate. It bears a splendid amethyst, the typical stone of hierarchical consecration, on which a Christ on the cross is exquisitely carved, while the hoop and settings are of gold, curiously and richly enamelled. It is offered for sale for 1,000 marks.

THE design for the monument to be erected at Düsseldorf to Cornelius is being exhibited at Munich, by Herr Dondorf, of Dresden, the successful competitor. Its artistic completeness and poetic conception are much praised, and the whole is said to be in the style of Sansovino, in regard to form and ornamentation, both of which are carried out in the purest and noblest spirit of the Renaissance. The base, which is approached by two steps, is ornamented with garlanded and intertwined genii, and has semi-lunar projections on either side, on which rest two allegorical female figures, representing Poetry with her lyre, and Religion with book and cross. The figure itself, which stands on a plinth, shows us the artist in ordinary conventional attire, the baldness of which has, however, been skilfully concealed by a mantle, which falls in broad folds from the shoulders, and leaves the breast and left hand free.

CHARLES BLANC, now that he is released from his arduous public duties, has returned to his true vocation of student and teacher of aesthetics. In the February number of the *Gazette des Beaux-Arts* we are delighted to see that he resumes his "Grammaire des Arts Décoratifs," which has been discontinued for a long time on account, it has been understood, of the stress of ministerial work. M. Blanc has now reached the fourteenth chapter of this work, and in this and the fifteenth chapter deals with the art of the toilette, a subject that unfortunately is but seldom treated from an artistic point of view. The art of the toilette, M. Blanc insists, is submitted, like all other arts, to the three invariable conditions of order, proportion, and harmony. Any violation of these conditions produces a bizarre effect; and although a "sweet neglect" may "take" the heart of an English poet, it fails to satisfy the eye of a French critic. The harmony of the toilette necessitates the consideration of its most minute particulars; and therefore the study of such accessories as shoes, gloves, fans, parasols, fringes, laces, and furs becomes of importance. All these must be treated in their relation to the general costume, for in M. Blanc's code of toilette law harmony is the ruling principle.

Many ladies will doubtless be glad to accept M. Blanc's guidance in such matters, and, by so doing, avoid what he terms an "optical scandal" in their attire: and even dressmakers will not be inclined to disregard his authority; for while insisting upon order, proportion, and harmony in dress, he does not, as an English writer on the same subject would do, abuse fashion, but, on the contrary, agrees in part with a lady friend, who remarked, *à propos* of its caprices, "Après tout la mode n'est jamais ridicule!" This is only what it becomes when carried to the extreme; but in France, "la patrie de la mode," it must be admitted that there is generally, though not always, as M. Blanc asserts, "de l'esprit pour contenir l'extravagance et du goût pour la corriger."

WE have before mentioned the fact that Florence intends to celebrate the 400th anniversary of the birth of Michael Angelo, on March 6th, 1875, and have given (vol. iv. No. 79) the principal articles of the programme drawn up by the committee formed for this purpose—the most important of which, it may be remembered, was the resolution that all the documents published and unpublished relating to the artist's life and works, should be collected together in one magnificent volume, and offered to the public. The committee are evidently at work, for in the *Times* of the 6th inst. there appears a letter signed by Aurelio Gotti, which states that they "would be very grateful to the possessors of any drawings, terracottas, or other works by Michael Angelo, if they would forward a list of the same to the care of the Italian Legation, London." This is asked in furtherance of the project of forming as complete a catalogue as possible of the works of Michael Angelo, both of those remaining in Italy and those scattered abroad. English connoisseurs and collectors will no doubt respond readily to this request, but it is to be hoped that they will not only send lists of such genuine works as they may possess, but also refrain from including those far more numerous ones that merely pass under the name of the great master. The value of so many catalogues is destroyed by the insertion of works that are well known to be spurious.

TORCH-HOLDERS in bronze are, by order of the Préfet of the Seine, to be set up at different points in the Place du Carrousel, so that torches may be lighted there in foggy weather when the gas lights are insufficient. If this is useful in Paris, how much more in London, the city of fog! It is to be wished that our city authorities would follow such an excellent example, or take measures of some sort for extra illumination under such circumstances.

A LIFE-SIZED bronze statue has recently been placed in the Louvre, in the same room which

contains the *Captives* of Michael Angelo. It was formerly at St. Cloud, and during the siege of Paris was thrown into a fountain in a private garden of the palace, where it was found covered with mud. This statue, which is entirely nude but for a narrow belt crossing the chest, represents a young man in a standing position, leaning on his right leg, the left leg slightly bent, and the foot placed on a grotesque animal which he has just killed. The head inclines to the right, and the right arm is raised over it, and forms a kind of frame; the left hangs close to the body, and in the hand is a fragment which might be either the hilt of a sword or the middle part of a bow. It appears that some old catalogues give this statue the name of *Jason*, some that of *Perseus*. M. Charles Clément, however, in a letter to the *Débats*, suggests that it is an allegorical statue of David crushing the serpent's head; and that it is a work of Michael Angelo's first period, ordered by the Signoria of Florence for Pierre de Rohan, Maréchal de Gié, and after his disgrace presented to Robertet, Treasurer of Louis XII., who intimated that if he received the statue he should be inclined to leniency in respect of a sum of money due from the Florentines to France. This work was originally ordered in 1502; but Michael Angelo was in no hurry, and on being called to Rome to begin the paintings in the roof of the Sistine Chapel, entrusted its completion to Benedetto da Rozzano, so that it was not till about the end of 1508 that it was sent to Robertet, who placed it in his country seat near Blois. In 1633 it passed to the Château de Villeroy, and henceforth all traces of it are lost. M. Clément's letter will no doubt attract considerable attention among art critics.

THE galleries of the Luxembourg, which have been shut for some weeks during the re-installation of the works of art that have come back from the Vienna Exhibition, are again open to the public. A certain number of new works acquired at the Salon of 1872 have also taken rank in this great gallery of the works of modern artists, and several fresh paintings by Ingres have been added to the already large number of works by this artist. There is a talk of erecting a new gallery for modern sculpture in the Luxembourg, the narrow gallery of the ground-floor at present used being insufficient for its purpose. The gardens of the palace are full of new statues, and pedestals are still being erected on which statues will be placed in the spring.

THE works at the Tuileries are progressing towards completion. The new gallery overlooking the Seine is now finished and delivered up to the Conservators of the Louvre. This magnificent gallery is a hundred metres in length, but it is divided into three parts by two richly-decorated "salons de repos" of circular form, situated above the Pavillons "Lesdiguières" and "de la Trémouille." The plastic ornamentation of the ceiling of these salons has been executed by the sculptor, Carrier-Belleuse, who has chosen Pleasure for his subject, representing it under the form of a bacchanalian dance, on one ceiling, and Venus Amphitrite on the other. These sculptures are on a gold ground, in bas-relief, and have the tint of ivory. The gallery itself is decorated in the same style as the other galleries of the Louvre. It has not yet been determined what collections shall be placed in it, but it is thought probable that it will be the large paintings of Rubens.

AT the sale of autographs last week at the rooms of Messrs. Sotheby, Wilkinson, & Hodge, several letters from artists and musical composers were sold. The most noteworthy were a letter from Michael Angelo acknowledging the receipt of 1,600 gold ducats as part payment for the tomb of Julius II., bought for 8*l.* 10*s.*; a letter from Rubens, 15*l.* 15*s.*; a letter from Hogarth, consenting to be a member of the Academy at Augsburg, 18*l.* 10*s.*; a letter from Beethoven, 11*l.* 10*s.*; another from Mozart respecting his

betrothed wife; a prelude for the lute by Bach; and two or three other musical compositions.

We are glad to learn that the loss to art through the burning of the Pantechnicon is not so great as was at first feared. Sir Richard Wallace has lost a fine collection of ancient armour and a choice library, and Mr. Wynn Ellis writes to us that he had some valuable modern pictures, but neither seems to have had any paintings by the old masters stored in the building at the time of the fire.

THE International Committee for the Exhibition of Ancient Lace make a special request in their circulars that "copies of the old Italian and French books of lace patterns should be exhibited." These books are now difficult to acquire: the patterns being pricked with a pin, many of them have been destroyed, and those that remain are eagerly sought after at fabulous prices by collectors, as among the earliest examples of wood-block printing. Bibliographical works do not record the names of above seventy of these books. That of the Italian Vinciolo, a contemporary, if not one of the followers to Paris, of Queen Catherine de Medicis, is one of those most widely diffused, the various editions and reprints ranging from 1587 to 1623. Next, perhaps, is the *Corona* of Cesare Vecellio, not the work, as often erroneously stated, of Titian, though by one bearing the family name of the painter. There are ten or twelve of these pattern books in the Art Library of South Kensington, but the largest collection is in the Library of the Arsenal at Paris.

ARNOLD HERMANN LOSSOW, whose friezes and separate figures on the gables of the Bavarian "Walhalla," and in the "Glyptothek," have gained for him a lasting reputation, died at Munich of apoplexy, at the age of sixty-nine, on February 3. He received his training in Schwanthaler's studio, and was one of the most distinguished, if not the very best, of that great master's pupils.

MR. GEORGE HEALY, who seems to be doing for the notabilities of America what Mr. G. F. Watts has now well-nigh done for those of England, has nearly finished his portraits of Monsieur Thiers and of Mr. Washburne, the American Ambassador in Paris. Both portraits will be seen in the approaching Salon.

On Monday week was sold at Sotheby's a dinner service consisting of some 180 pieces, purporting to be Lowestoft china, but in fact Oriental, and manufactured for a member of the Kerr-Martin family. Each piece was decorated in the centre with a figure of Britannia holding a shield, being the arms of the family; on the borders were representations of the four quarters of the globe, and delicately executed wreaths and urns. This may be mentioned as being one of the most complete services of this particular china ever brought at one time into the market. It was broken up into a number of lots; and realised fabulous prices.

#### "LES INUTILES" AT THE HOLBORN THEATRE.

*Les Inutiles* is a type of a certain class of French plays, in that it discusses many social problems very ingeniously, and ends by solving none. Or rather, it comes to definite conclusions based upon premises of its own establishing—sharing thus the all but inevitable weakness of a work of art which tries to be a work of morality. Its moral is excellent, if you agree with it beforehand. Its art is not quite lost in the perilous pursuit of a double end—a moral mission as well as an artistic. Now M. Cadol's piece is as harmless as Erckmann-Chatrian; as didactic as Dumas the younger. But M. Cadol has certainly a lighter hand than the estimable novelists who gave us *L'Histoire d'un Paysan*; and, unlike the author of *L'Homme-Femme*, he thinks that though Truth may very likely be at the bottom of a well, she is not always to be discovered at the bottom of a social sewer.

One of our contemporaries has found fault with the piece on the ground that it is milk and water—chiefly water—but it is difficult to believe that if that be the whole of his verdict, he has looked at it from the right point of view. Certainly it is not a drama of incident, any more than it is a drama of passion. The slight story which it contains is, we think, unfolded too slowly; but we should not lose sight of the fact that it aims to be a discussion if not a settlement—and is at all events the first, if not the last—of one or more social problems, or problems of the individual life; and that as much of the younger Dumas' stage work is accepted because it is a study of morbid anatomy, so this of Cadol's is accepted because it is a study of a comparatively healthy living subject. It is vivisection practised on the same and sound. The English do not care for this sort of thing at the theatre. To them the story is all, or the fun all. But M. Cadol was writing for the light French people—who read the *Revue des Deux Mondes* twice a month—and in listening to *Les Inutiles*, this should not be forgotten.

At the same time the play is far less than that which it aims to be. Its acts close ineffectively. The second act drags very much. The briskness and general excellence of dialogue which alone can compensate for lack of incident, are chiefly in the first. What follows requires in the acting a finish and *finesse* which at the Holborn Theatre it does not receive. There is a pretty love-scene in which Madame Tholer's action is very quiet and graceful, and Monsieur Dalbert's very impulsive and ardent; and there are several good opportunities for effective declamation, which M. Dalbert would turn to better account if he husbanded his resources more carefully. As it is, he expends his force in expressing the comparatively slight emotion of the earlier acts, and finds himself unable to give stronger colour when strongest colour is needed. He acts with intelligence and spirit; but on the whole a little too restlessly. And that is a fault which in truth some of his fellows share. There is a middle course between the immobility of bad English acting, and the too constant movement of indifferent French. People engaged in even animated conversation do not try all the seats in the room in their turn; nor does a lady often walk into a drawing-room at a cheerful trot which threatens to break into a canter. But this is all *par parenthèse*—let us return to the play.

Almost its whole story is that of a young man of ancient family and large means, who, having invested his property in the concerns of his sister's husband—a manufacturer at Amiens—is ruined in purse by his relative's failure; but, from having been one of the foremost in the class of "the Useless," becomes, at the play's end, devoted to Work; and this not so much through the accident of failure, as through the love of a young woman with a virginal soul and a snug property. The soul, which has redeemed him, he keeps for his own advantage; and the property, since he himself is ruined, is made over to the young woman's guardian—no other than the worthy manufacturer whose trade-misfortunes have relieved Paul of the burden of wealth. And the contrast most to be noted is between the tone of the young man in the first act and his tone in the second. First he is surrounded by *viveurs* who, at ten in the morning, are playing at *lansquenets*; and by one friend who is tired of amusement, and who seeks some more fruitful life. But he himself is the apologist for Pleasure; any other pursuit seems absurd to him. He will not look forward with any apprehension to the later days of a bachelor of Pleasure, and he laughs at the idea of a man marrying when "he has not even got the *rheumatism* yet." And last, we see him rapidly converted by contact with the virginal soul. He is filled with remorse for his wasted days; but, with an empty purse and a portionless bride, he looks forward cheerfully to a career of work. The author has omitted to find him a profession; but he has excellent intentions, and

when the curtain falls, we do not enquire too curiously into what happens afterwards.

Great care and some intelligence are to be found in the acting, though it is weighted with the defects we have hinted at already, and is in the main of a quality that may be seen in a good provincial theatre in France: not such as one expects, and profits by, in the better theatres of Paris. M. Perrier plays an old, fine gentleman with much presence and humour. The part of Potey—who wavers between pleasure and serious pursuits, and finally appears to have drifted to Amiens and fallen upon the second of these courses—is well represented; so is the character of the manufacturer, and that of a provincial notary—a cold but blameless person, who works as his father has worked before him, and proposes to himself, when he is exactly thirty years old, to select a damsel with an excellent nature, and "a fortune equal to his acquired position." Madame Maria Duplessy plays the manufacturer's wife—a very influential part—with ease and confidence, but without variety and without facial expression. Acting of a more accomplished order is, in truth, required to give a literary work like this its full effect, and that is probably the secret of our contemporary's complaint, which, as the reader will have seen, we do not fully share.

#### "THE WHITE PILGRIM" AT THE COURT THEATRE.

THE new piece at the Court Theatre is called by its anonymous authors, we believe, a "romantic play," but that is, perhaps, too modest an appellation—the piece may well enough pass for a tragedy, until we actually get one. Its production upon the London stage is a hopeful and encouraging sign: one of many signs that the last two or three years have given us, that the Theatre having lately, to some extent, succeeded in winning the attention of a cultured class, will do something to retain it. And no well-wisher of the stage can fail to be rejoiced at every additional sign of this; for the present seems a critical period for the English Theatre, and the sooner critical periods are over the better. Ten years ago the English Theatre had no pretensions to influence or interest the cultivated class. There were three or four good actors—mostly shelved by the runs of the sensation drama. There were break-neck leaps, and real water and real horses—everything real, except dramatic power. But at present there are growing up two healthy schools of dramatic composition—the schools of comedy and of poetical drama. Mr. Albery belongs to the one; Mr. Wills to the other; and Mr. W. S. Gilbert, in some sense, to both.

Aspectre-story of De la Motte Fouqué's suggested to the authors of *The White Pilgrim* the theme of their work. But in all fairness the work may be called original, since it owes no more to its source than is owed to theirs by nearly all the great imaginative pieces which the world has rightly agreed to deem original. The shaping of the story and the telling of it are the authors' own—one of the authors, we are told, is Mr. Herman Merivale the younger—and the narrative is, in brief, the following:—Harold, a young Pagan knight of Norway, loving and loved by a Christian girl Thordisa, is tempted by Sigurd, a mis-shapen man, as cynical as Diogenes but not as wise, to repeat an oath made erewhile by one of his kindred—that if within the limit of a day a Norman wanderer shall set foot on his land, he will slay him ere a month has passed. When Harold's kinsman swore that oath, a sad and white-robed figure in pilgrim-guise—the Spirit of Death—had shown herself; and now that Harold rashly vows the same, that figure,

"with gracious majesty of gait,  
But footfall dumb and printless,"

is beheld again, and he who is foresworn must pay the forfeit of his life. And scarcely is the oath taken when there comes to that castle a strange Knight and his Love. Harold, afraid, is



as one struck dumb; and the wanderer can but say,

"This is cold welcome, Sir,  
For a spent traveller who has wandered far."

Harold. "From what land do you come?"

Hugo. "From Normandy."

So ends the first act; and when the second begins, the month is well-nigh spent, and either Harold is to be forsworn or Hugo slain. And Harold, taken with the love of Isabelle, the wife of Hugo, is estranged from Thordisa, and is hidden by Sigurd to fulfil his oath and to indulge his passion. Thordisa beholds the love-making of the two, and calls at first for vengeance, but at last steps in to save Harold from the sword of the husband, by declaring that the words Hugo has heard, of love "through life to death," were spoken not to Isabelle, but to herself. Struck by her goodness and her constancy, Harold renews his love for her, and, to the rage of Sigurd—who will not have the young knight perjured and dying a strange death at the White Pilgrim's hand—he tells his fault to Hugo, and bids him go in safety with his wife, who listened, only through fear of harm befalling her lord, to the love of the Norwegian knight. Harold, a Christian, repenting of his wrong, waits for the White Pilgrim, who comes at the appointed time, and unveils both to him and to his Love, Thordisa, so that both die strangely.

The constructive power shown by the authors is of great account, and the language—blank verse, with occasional rhymed couplets—is in the main good and strong. It seems to owe less to the Elizabethan drama than to the *Idylls of the King*, and would, perhaps, have been better had it owed more to the *Earthly Paradise* and the *Life and Death of Jason*. The ideas are refined, yet homely; the expression of them is commonly fitting; both, perhaps, lack the power of personal and individual inspiration; and so, while coming often very near to genuine poetry, stay oftener in the region of well-fashioned verse. Here and there a commonplace phrase, which more careful revision would surely have banished, jars somewhat on the ear. "What's the matter?" asks one of the characters, quite lightly. "Contrast is always pleasing," says Isabelle, the Norman lady. But these lapses are few.

Mr. George Rignold looks the part of the Norseman, Harold, better than he acts it. Large and rugged, and of goodly presence, he is a very painter's model for a Norwegian knight. And his acting is mostly of a praiseworthy kind: impulsive, ardent, passionate, yet grave. Once we think the limit is overpassed, so that what was just now vigour becomes for a moment rant. That is in the appeal to Thordisa, early in the third act; and moreover, Mr. Rignold's delivery of blank verse is by no means all that it ought to be. Sigurd's is an unthankful part, played by Mr. Hermann Vezin with great force and seeming malice. It is a little monotonous in its unbroken savageness, so that the actor has to attain by force an effect upon the audience more often attained by variety. Mr. Edgar Bruce, as Rolf—Harold's foster brother—delivers his lines with much delicacy and point. His speech is better and more thoroughly under his control than is his facial expression. Sir Hugo has small means of making himself of interest, but his representative errs somewhat on the side of stolidity. The delivery of Miss Moodie, who appears as Thordisa, is sometimes all that can be desired: it fails least where strength and energy are of most service. But in level passages it would be better were it less emphatic. The emphasis, where no great emphasis is needed, is far too marked and strong. There is a want of rest in this delivery. Gerda, an attendant, to whom Rolf tells at the opening of the play the ancient legend of Harold's ancestor, and the White Pilgrim's visitation, is acted by Miss Kate Phillips—a promising *soubrette*—who, though her intelligence is not confined to her rôle

of *soubrette*, undoubtedly does more complete justice to such a phrase as "I like to creep"—when Rolf's story is giving her just a pleasant fit of the horrors—than to phrases more removed from any association of fun. And Miss Rose Egan—the Lady Isabelle—gives us the same impression of an intelligent actress who is doing something out of her usual line; for notwithstanding a pleasant utterance and much grace of bearing and gentleness of tone, one cannot fail to notice in her execution of the part something too near a playfulness of manner and lightness of thought, as of one not aware—and the Lady Isabelle, in her fear, *was* aware—of the serious issues at stake. But on the whole the interpretation of the piece is a creditable one for actors not trained in any high school, and the piece itself is undoubtedly superior in intention and in workmanship to the average of contemporary production. FREDERICK WEDMORE.

*Much Ado About Nothing* was performed at the Olympic Theatre on Monday evening, and will continue to be played until the production of Mr. Tom Taylor's new historical drama, which we announced some weeks ago. Perhaps at no London theatre could the unaided resources of a single company furnish a better performance of *Much Ado About Nothing* than that which may be seen at the Olympic; but, in these days of scattered power, to say that, is a very different thing from saying that the Olympic rendering is an adequate one. Miss Emily Fowler is the Beatrice, Mr. Henry Neville the Benedick, and Miss Marion Terry the Hero; while useful aid is rendered in other parts by Messrs. Righton, Anson, Charles Neville, and others. Those of us who have read Shakspeare lazily, or who have not formed very exalted ideas of what his characters are like, or who are young enough—and middle-aged people may be young enough—not to remember the days of any great complete Shaksperian performance, may enjoy themselves very well for an evening at the Olympic, where a good many clever people are doing their best, and doing it, to say the truth, on the whole with pleasant effect. The appointments are somewhat brilliant, and some of the dresses fine: that of Beatrice appears especially so—and probably we have readers for whom this is a detail of a certain interest.

MR. BENJAMIN WEBSTER, almost the *doyen* of the London stage, is to have a great testimonial, and there will be a performance of the *School for Scandal* for his benefit. Lord Alfred Paget is chairman of the committee, and Mr. Andrew Halliday honorary secretary. The arrangements for the performance are all but completed. Our readers will note with pleasure that the cast for the comedy is of almost unprecedented strength, though it does not include, we are sorry to see, any member of the company whose performance for a twelvemonth, at the Vaudeville Theatre, was so generally excellent. The cast is as follows: Lady Teazle, Miss Helen Faucit; Mrs. Candour, Mrs. Stirling; Lady Sneerwell, Mrs. Mellon; Maria, Miss Bateman; Sir Peter Teazle, Mr. Phelps; Joseph Surface, Mr. Creswick; Charles Surface, Mr. Charles Mathews (if he can be spared from a Manchester engagement); Sir Oliver, Mr. Emery; Sir Benjamin Backbite, Mr. Buckstone; Careless, Mr. Montagu; Rowley, Mr. Horace Wigan; Trip, Mr. John Clarke; Crabtree, Mr. Compton; and Sir Harry, probably Mr. Santley.

*Eldorado* is the name of a new musical *mélange* by Mr. H. B. Farnie produced at the Strand Theatre on Thursday night, too late to allow of anything save the barest mention in our present issue.

THE great comedian, Got, has gone rather out of his line in playing the rôle of George Dandin. He has interested his audience at the Théâtre

Français, but has not quite convinced them that he is the character's best interpreter.

MESSRS. SOTHEY had a sale, on Monday, of masses of Old Playbills and Works connected with the Drama—a sale great rather in extent than in interest. In all respects the collection was notably inferior to that formed by the late Mr. T. H. Lacey, and disposed of by Messrs. Sotheby about a couple of months ago. It had been formed by an old playgoer in the north of England, and abounded in records of the Hull, Beverley, and Scarborough Theatres, in days when actors as well as lawyers had their "Northern Circuit."

THE printer made us say last week, in our stage note on Scene-painting, that Mr. O'Connor, the scenic artist, possessed "manners that were a passport." We have no doubt whatever of the truth of the statement, which must have been as gratifying to Mr. O'Connor as it was to ourselves: especially as it took Criticism into a hitherto untrodden field, which, if further explored, might prove to be fertile. But, to be honest, we cannot claim the credit of having thus sought to enlarge the functions of criticism by favourable comment upon Mr. O'Connor's "manners." What we wrote, was, that the artist's "*name* was a passport"—and that, of course, in consequence of previous achievements.

#### THE WAGNER SOCIETY.

THE fourth concert of this Society for the present season, which took place yesterday week (the 13th), was not only one of the most interesting in its programme, but one of the most satisfactory as to the execution that the Society has yet given. The chorus, it is pleasant to be able to say, showed a very marked improvement; indeed, their singing throughout the evening was really excellent, while the orchestra could hardly have been better than it was. As at the preceding concert, the larger part of the music performed was by Wagner. Of the good policy of this there can be no doubt; for though a certain section of the public, especially of musicians, may be interested in the compositions of other modern writers, it is certainly the composer of *Tannhäuser* and *Lohengrin* who is at present the chief object of curiosity, and his name will fill St. James's Hall, while a perhaps equally fine and interesting selection from Liszt, Brahms, or Raff would be played to half-empty benches.

The present concert began with Glück's overture to *Iphigenia in Aulis*; perhaps the best, certainly the best known, of that composer's overtures. In its original form it leads at once into the opening scene of the opera: the close performed on this occasion was furnished by Wagner. It consists merely of a few bars constructed on the themes of the piece, and requires no detailed notice. Bach's beautiful song "In deine Hände" from the cantata "Gottes Zeit ist die allerbeste Zeit" (which used to be such a favourite with Mendelssohn) followed, and was charmingly sung by Miss Antoinette Sterling. Next came Berlioz's characteristic overture to *Le Carnaval Romain*—a work which, if not equal to the same composer's overture to *King Lear*, performed at the Society's first concert this season, is full of piquant themes and masterly orchestration. The principal allegro is, however, too fragmentary in character and too much chopped up into short phrases, and the piece as a whole is deficient in breadth. With the exception of Liszt's brilliant "Goethe Fest Marsch," which closed the concert, the rest of the programme consisted entirely of a large selection from *Lohengrin*. When Wagner's time comes at the opera—of which sooner or later there can be little question—*Lohengrin* will almost certainly be the work selected for production. It has been already more than once promised, though not given; and while more representative of its composer, and more "taking" in the character of its music than *Tannhäuser*, it would present fewer difficulties in the way of its performance than either the *Meistersinger* or *Tristan und Isolde*. It repre-

sents what may be called the transitional period of Wagner's genius. The old forms, though not entirely abandoned, are already greatly modified; and thus, while short detached solos are still to be found which can be sung apart from their context, there is nothing resembling a "scena" to be met with in the whole work. The music here for the first time becomes largely subordinate to the drama. On the present occasion a longer selection from the work was given than at any previous concert. Without noticing in detail the whole of the nine pieces performed, a word of mention must be made of two fragments which had not been previously heard here. These were "Elsa's Dream" from the first act, capably given by Madame Elena Corani, and the wonderfully impressive scene from the same act of Lohengrin's arrival, in which Mr. Bernard Lane gave an excellent rendering of the solo part, while the chorus was thoroughly satisfactory. The effect created by this movement was such that an enthusiastic encore was the result; and one could not but think, if such music as this, which suffers more than almost any other by separation from the stage, produces so great an effect in the concert-room, *à fortiori* how striking it would be when surrounded by all suitable accessories! Moreover, in judging of the work it must not be forgotten that though the fragments brought forward happen to be the most suitable for concert use, it is not to be imagined that all the rest is inferior. The directors of the Wagner Society have not "picked all the plums out of the pudding." Many scenes might be named which have not been, and are not likely to be heard at St. James's Hall, which, from a merely musical point of view, are quite equal to what have been given there; and Mr. Dannreuther and those associated with him are doing a good work in keeping alive public interest in this music, and in whetting the appetite of our audiences for a performance of the whole work, which it is to be hoped may ere long be given. Should the execution be worthy, there can be little doubt of the result.

At the next concert, besides selections from *Rienzi*, *Tannhäuser*, *Lohengrin*, and *Die Meistersinger*, Beethoven's Choral Fantasia will be produced, with Mr. Walter Bache as pianist.

#### CRYSTAL PALACE—HERR JOACHIM.

THE special feature of last Saturday's concert at the Crystal Palace was the first appearance this season of Herr Joachim. This great artist has been so long acknowledged as the first of living violinists, that it is all but impossible to write anything new about him: and one is at the same time met by the difficulty that his performances are invariably so absolutely perfect that the mere description of them sounds like extravagant eulogy. The critic has simply to lay down his pen and admire. While, considered merely as a virtuoso, Joachim has few equals, the last thing one thinks of in hearing him is his wonderful mastery of the instrument. No idea of mere display or the overcoming of mechanical difficulties is suggested by his performance; and the reason of this is simply that, probably more than any other living performer on his instrument, he enters heart and soul into the spirit of whatever he plays. As Beethoven said, "That which is to go to the heart must come from the heart;" and with Joachim everything comes warm from the heart. It is not merely intellectual playing, though that is not to be disparaged; but it is the combination of a perfect understanding of the music and a complete sympathy with it which constitutes the great charm. He seems, if the phrase may be allowed, to have assimilated whatever he performs, and he reproduces it as if it were the spontaneous production of his own soul. Hence, whether in a sonata of Bach, a concerto of Beethoven or Spohr, or a quartett of Schubert or Schumann, the same feeling is produced of perfection, of absolute satisfaction. It is not Joachim's "reading" of the work; it is rather the work itself. The player seeks to bring forward, not himself, but the com-

poser; and by his very self-denial takes the highest possible artistic position. To those who have never heard Joachim, this language may perhaps seem exaggerated; but those who have had that good fortune will heartily endorse every word.

The concert on Saturday showed that the great artist had returned to us in the full possession of his powers. Indeed he seems, if possible, to play more finely every year. His performances consisted of Spohr's Concerto in E minor (No. 7) and a selection of Brahms's "Hungarian Dances," originally written as piano duets, and arranged by Joachim himself, with the concurrence of the composer, for violin and pianoforte. Spohr's concerto, though less popular than his "Scena cantante," is one of the best of the fifteen works of this class which he produced. The first and last movements are full of charm; the slow movement, though the opening subject is interesting, becomes tedious before its close. It is somewhat the fashion at the present day to decry Spohr. No doubt he has been unduly exalted; no one would rank him with Beethoven or Mozart; but on the other hand he is one of the first in the second rank of composers. True, there is a certain mannerism, a strong family likeness between all his works; but he is never commonplace or vulgar, and the workmanship of his music is always most artistically finished. His concertos for the violin rank among the best of his compositions, and some of them will probably outlive much of his other music.

Brahms's "Hungarian Dances" are distinguished by great originality and a strong national colouring. We cannot but think they are more effective in their original form; but in Joachim's adaptation they make excellent concert pieces. After what has been said above, it is needless to add a word as to the performance. It should, however, be stated that the piano accompaniments were excellently played by Mr. Franklin Taylor.

Of the remainder of the programme a few words will suffice. The symphony was Beethoven's C minor—the best-known of the nine; the other instrumental pieces being Schubert's graceful "Overture in the Italian Style," written avowedly in imitation of the overture to *Tamcredi*, and the now well-known and popular *Tannhäuser* overture. The vocalists were Madame Elena Corani, and Signor Agnesi. Mr. Manns being prevented by domestic affliction from occupying his usual post at the conductor's desk, his place was most efficiently filled by Mr. Wedemeyer, the leader of the first violins.

To-day, in addition to Mendelssohn's music to the *Midsummer Night's Dream*, a new overture by Mr. Alfred Holmes and three pieces for female voices will be produced for the first time at these concerts.

Herr Joachim's reappearance at the Monday Popular Concerts last Monday was no less of a success than that just adverted to at Sydenham. The announcement of his name was sufficient to crowd St. James's Hall to the doors; and his reception on mounting the steps of the orchestra was such as a "Monday Popular" audience reserves for its special favourites. The quartett which Herr Joachim selected for performance was Beethoven's No. 19, in E flat—no novelty at these concerts, the present being its eleventh performance, but none the less welcome on that account. After what has been said above, it is needless to enlarge upon the exquisite manner in which this great work was rendered; but if one point can be selected for special mention, we should be inclined to name the deeply-moving and pathetic *adagio* (the influence of which on Mendelssohn, it may be remarked, is clearly to be traced in the slow movement of his Scotch symphony) as one of the most perfect pieces of quartett playing ever heard, both from the expressive, yet never exaggerated "singing" by Herr Joachim of the principal melodies, and from the admirable way in which he was supported by Messrs. Ries, Zerbin, and

Piatti. An even greater effect was produced later in the evening by Herr Joachim's playing of Bach's sonata for violin solo in G minor. Owing to the enormous mechanical difficulties to be found in Bach's violin sonatas, they are very seldom heard in public; and it may safely be said that no living player can give such a reading of them as Joachim. His performance last Monday was one of the most marvellous exhibitions of technical skill, combined with intellectual appreciation of the spirit of the music, which even he has ever given. The clearness with which the elaborate combinations of the fugue were brought out, and the unerring certainty of execution of the final *presto* (taken at a tremendous pace), can hardly be imagined by those who were not present. The audience recalled the performer with enthusiasm at the close of the piece, nor would they be satisfied until Herr Joachim repeated the last movement.

The pianist at this concert was that sterling artist, Miss Agnes Zimmermann, who chose for her solo Schubert's sonata in A, Op. 120—a work comparatively but little known, but one of its author's most individual, though by no means one of his greatest creations. Miss Zimmermann's reading was not only faultlessly accurate, but full of taste and feeling. No less successful was she in Beethoven's Trio in C minor, in which she was joined by Herr Joachim and Signor Piatti. A more satisfactory performance could not have been wished.

The vocalist of the evening was Mdle. Victoria Bunsen, a lady with an excellent contralto voice, who took the place of Mdle. Nita Gaetano, who had been originally announced, but was prevented by hoarseness from appearing. Mdle. Bunsen sang extremely well, but was hardly happy in her choice of music, as her first song, Schubert's "Wanderer," is much better suited for a baritone voice than for a contralto; and her second, Mozart's "Voi che sapete," required transposition to bring it within her compass.

EBENEZER PROUT.

THE Royal Belgian Academy of Sciences, Literature, and Fine Arts has issued the following list of subjects for 1874:—1. The history of sculpture in Belgium in the seventeenth and eighteenth centuries; 2. The history and bibliography of musical typography in the Low Countries, especially in the provinces now comprised in Belgium. And for 1875: An enquiry into the origin of the Belgian School of Music; show how far the earliest masters of this school are connected with the French and English *déchanters* of the thirteenth and fourteenth centuries.

A NEW opera by H. Friedrich Marpur, of the Town Theatre of Freiburg, is to be put on the boards in the course of this month. The piece is entitled *Agnes von Hohenstaufen*, and the libretto is by Ernst Pasqué, of Darmstadt.

THE *Kölnische Zeitung* is authorised to state that the Musical Commission appointed to test the quality of the Great Bell cast for the Cologne Cathedral, have declared their approval of its tones; for although a slight deviation from C was at first perceptible in the note, this defect has been entirely remedied by filing off and re-polishing a portion of the interior.

ALL our musical readers will learn with regret that Madame Clara Schumann, who was to have arrived in London this week, is prevented by illness from paying her intended visit, and that it is at least doubtful whether she will be able to come to England this season.

AT M. Gounod's concert this evening, the music to *Jeune d'Arc*, which was so warmly received at the last concert, is to be repeated.

A PERFORMANCE of Schumann's Mass in C minor was given at Cologne, in the Pantaleonskirche, on the 2nd of February.



THE performance by the Sacred Harmonic Society of Macfarren's *St. John the Baptist*, which (as mentioned in last week's ACADEMY) was announced for next Friday evening, has been unavoidably postponed to March 20. In consequence of many members of the orchestra being engaged at Mr. Kuhe's Festival at Brighton, it was found impossible to arrange for sufficient rehearsals.

It is proposed to perform at the Crystal Palace the whole of Haydn's Twelve Grand Symphonies, known as the *Salomon Set*. The first was given last Wednesday, and it is intended to continue the series on consecutive Wednesdays.

VERDI's opera *Aida* is at present in preparation, both at Berlin and Vienna.

### POSTSCRIPT.

LONDON INTERNATIONAL EXHIBITION, 1874.—Her Majesty's Commissioners will feel greatly obliged for any information as to the present possessors of pictures by the following artists:—

J. Coney,	who died in 1833.
J. S. Cotman,	" 1842.
A. W. Pugin,	" 1832.
F. Mackenzie,	" 1842.

The subjects of the pictures by these artists are for the most part architectural.

We have to regret the loss of Dr. Quételet, whose work in the field of social statistics has been of the highest order. He was born at Ghent in 1796, became professor of mathematics there at the age of eighteen, and at Brussels five years afterwards. In 1824 he was sent by the king to complete his astronomical studies at Paris, and in two years brought back the plan of the Observatory which was erected at Brussels in 1826, and of which he was director until his death. In 1841 he was made President of the Central Commission of Statistics. He was perpetual secretary of the Académie Royale de Belgique, and a correspondent of the Institute of France. He leaves a son, M. Ernest Quételet, born 1821, who, after a short military career, entered the Observatory in 1855, and has since devoted himself to scientific pursuits, chiefly connected with magnetism.

THE *Pall Mall Gazette* prints an opinion given by the Rev. Dr. Moffat, which remarkably confirms that given by the Rev. Horace Waller in another column, that there is yet hope the great traveller may not be dead. Dr. Moffat founds his opinion on the following reasons:—That, so far, no European has seen any of the natives who witnessed Livingstone's death; that it is hardly credible that Livingstone could have reached the spot where he is said to have died; that suspicion is thrown upon the story of the death by the statement that Livingstone's supplies were exhausted, the fact being that Livingstone had stores sufficient to last him eight months; that the present story is almost a repetition of the report circulated twelve years ago about another African traveller; that at the Foreign Office the report is not yet believed.

It is stated in Oxford circles that Lord Salisbury has undertaken to draw up a scheme of University Reform. The task requires a combination of scientific attainment with unflinching courage: and both these qualities the Marquis possesses in no ordinary degree. It could not be in better hands.

THE Dean and Chapter of Christchurch have invited a limited number of architects to send in designs for the completion of Wolsey's Tower at the south-east corner of "Tom" Quadrangle.

THE *Signale* reports a terrible accident at the theatre at Ulm. Twenty petroleum lamps hanging from the ceiling, suddenly exploded during a performance. The petroleum fell on the spectators right and left, setting the dresses of the ladies instantly in a blaze. Several people were seriously injured, and one lady died within an hour.

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